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TRANSFIGURATION OF CHRIST. BY RAPHAEL.
Vatican.

PAINTERS, SCULPTORS, ARCHITECTS, ENGRAVERS,

AND THEIR WORKS.

A Handbook.

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BY

CLARA ERSKINE CLEMENT,

AUTHOR OF "A HANDBOOK OF LEGENDARY AND MYTHOLOGICAL ART."

With Illustrations and Monograms.

ELEVENTH EDITION.

BOSTON AND NEW YORK:
HOUGHTON, MIFFLIN AND COMPANY.
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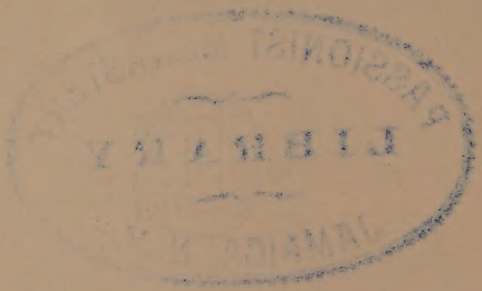

TO

J. MARION SIMS

MY FAITHFUL FRIEND AND PHYSICIAN,

I Dedicate this Book,

AS A TOKEN OF RESPECT, GRATITUDE, AND AFFECTION.

CLARA ERSKINE CLEMENT.

PREFACE TO ENLARGED EDITION.

During the eight years which have passed since the publication of this book, I have made many additions to its contents, — have revised the indexes and added an appendix giving interesting facts concerning the prices paid for valuable works of art, and other matters connected with them.

I have now added an introduction which gives an account of the Schools of Art in European countries, and includes chronological tables of the principal masters in those schools. This introduction is a very important improvement to the book, and adds much to its usefulness.

The illustrations have been increased by the addition of eight full-page plates, and the present edition is far more valuable than the preceding ones have been.

CLARA ERSKINE CLEMENT.

Boston, *January*, 1881.

PREFACE TO SECOND EDITION.

For the convenience of my readers it seems best to explain more fully than has been done the plan of this book. In writing it I had two objects constantly in mind, namely, that it must be kept within a portable size and a moderate cost. In order to do this, all living artists were excluded, and those not living spoken of with as much conciseness as possible, while few were mentioned whose works do not come in the way of most travellers. This last rule when applied to the artists of antiquity takes in a very small number. Of antique paintings we have almost nothing remaining, and of antique sculptures but a small number of well attested originals and some copies. My limits have been exceeded in this respect by adding a few artists of antiquity of whom much is written and said, but whose works are not extant. It is a pleasure to elaborate, to dwell with minuteness upon every known circumstance in the lives of those who have left us works of Art, and this has often been done. Our libraries are rich in such fascinating and valuable books; but my aim was to give outlines; to supply the want of a Handbook for travellers, and a convenient book of reference for all, in which facts may be quickly ascertained, to make a suggestive rather than an exhaustive work, — in short, a book wherein

"Th' unlearned their wants may view,
The learned reflect on what before they knew."

January, 1874.

PREFACE.

When I regard a favorite shelf in my library, and consider how exhaustively the subjects of this volume have been treated, I feel inclined to hide it away; but when I think how many there are in our land who are as much interested in art and artists as I am, and have not the means to furnish such a shelf, I hope that this book may do something for them. I have also endeavored to make it a book of reference which can be easily consulted and used to advantage in connection with more extensive works. Much time and study have been given to its preparation, and I have aimed to be conscientiously correct as well as unprejudiced in my decisions between conflicting authorities. The books consulted are too numerous to be named except in part, which will be done at the end of this preface. The book is not necessarily connected with my work on "Legendary and Mythological Art," but the two are so related to each other as to be profitably used together.

The arrangement of engraving lists is, so far as I know, unique, and will render it a useful handbook for connoisseurs and buyers.

The illustrations are representations of standard works of art, most of which are seen in European galleries and churches. A good number of monograms of painters and engravers are also given.

I have endeavored in a small space to speak not only of artists as such, but by various facts and anecdotes to convey an idea of what they were in character and life.

Three comprehensive indexes are added, which will increase the convenience and usefulness of the book, and in short, in its entire plan I have adopted the motto of Jan van Eyck, "Als ich chan."

Clara Erskine Clement.

Boston, *October* 14, 1873.

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ABBREVIATIONS USED.

Card. Cardinal.
Cath. Cathedral.
Ch. Church.
Coll. Collection.
Gall. Gallery.
Gio. Giovanni.
Mus. Museum.
Pal. Palace.
S. Saint.

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INTRODUCTION.

SCHOOLS OF ART.

PERHAPS there is no art-term so generally used and so capable of being misunderstoood as "Schools of Art," for the reason that it is employed with such varied meanings. It sometimes denotes the schools of certain countries, — sometimes those of certain periods, and, again, the resemblances which exist in the works of masters of different countries and periods. When used in the latter sense, "school" means style or manner of painting.

I shall use it here as denoting both the country and period of which I speak; thus, I shall first apply it to the Italian school of the thirteenth century. I shall speak of time according to the English method of reckoning it. In this we differ from the Italians, for their "*Quattrocentisti*," or fourteenth-century masters belong to the fifteenth century by our method, while their "*Cinquecento*," or fifteenth century, is our sixteenth, and so on.

1200. — The thirteenth century gave so few painters to Italy that one can scarcely speak of a school of that time, — but the few artists of whom we have a knowledge should be mentioned.

They are GIUNTO DA PISANO, who lived from 1202 to 1258, and painted in the church of St. Francis at Assisi; GUIDO DA SIENA, of whose work one painting remains in the church of St. Domenico in Siena, dated 1221; BONAVENTURA BERLINGHIERI, of Siena, 1235, whose remaining works are scenes from the life of St. Francis in the church of that saint at Pescia, and a "Crucifixion" in the Academy of Fine Arts at Florence; MARGARITONE OF AREZZO, who lived from 1236 to 1313; his remaining works are ugly and curious; one is in the National Gallery, London; GADDO GADDI, a Florentine, 1239 — 1312;

probably his only remaining works are some mosaics in the cathedrals of Florence and Pisa, the Baptistery of Florence, and in the portico of Santa Maria Maggiore, in Rome ; CIMABUE, the last record of whom is in 1302, and whose works are still known; PIETRO CAVALLINI, a Roman, who lived about 1259 — 1344, principally known by his mosaics in the church of Santa Maria in Trastevere, Rome; and DUCCIO DI BUONINSEGNA OR DA SIENA, who painted in 1282, and whose *chef d'œuvre* is still in the Cathedral of Siena.

FOURTEENTH CENTURY. — It may be said that during this century the Tuscan school was the only one in Italy ; but, for clearness, this may be divided into those of Florence and Siena. In the beginning of the century GIOTTO was the most important master of the Florentine, and SIMONE MARTINI (also called MEMMI) of the Sienese, school.

Giotto, whose beautiful Campanile at Florence proves him to have been an architect and sculptor as well as a painter, had numerous followers, known as "*Giotteschi*," and many frescoes and other pictures still remain to show their manner, and the state of Italian art at that time.

The painters of the Sienese school were especially fruitful in fresco painting, and much of their work still remains. The very important and extensive works executed at the Campo Santo of Pisa afforded an opportunity for the artists of all Italy to exercise their highest talent, and the emulation which grew out of their thus placing their works side by side, no doubt incited them to greater effort than they would otherwise have made. It is not possible to overestimate the influence which the Campo Santo had upon what we call "modern Italian Art."

There were also in the fourteenth century a few painters in Bologna and Modena. Some of their works are now seen in Italian and German galleries.

FIFTEENTH CENTURY. — This is the time to which the term "*Renaissance*" is usually applied, and although it belongs in a purely technical sense to the art of architecture, it is used in relation to all the fine arts. The two preceding centuries had been the pre-natal period, — now the birth had come, and the best epoch of Italian art was that of its early, vigorous youth.

In the fifteenth century it gave to the world such men as Leonardo da Vinci, Michael Angelo Buonarotti, Raphael Sanzio and Tiziano Vecellio, and the hosts who followed these great standard-bearers.

Since the tables at the end of this introduction give the names of the masters of each school and the time at which they lived, I shall here name the schools of the time without the addition of other particulars. They were the Florentine, Roman, Bolognese, Paduan, Venetian, Umbrian, Ferrarese, Veronese, and Lombard schools. At the time of their existence, much importance was attached to the school to which an Italian master belonged, and for the student or writer of to-day, where space is at command, there are many interesting things connected with them, but for the amateur lover of art, it is difficult to hold these things in remembrance. Since the works of all these schools are placed together in galleries and collections all the world over, the whole matter is very nearly reduced to the consideration of art by centuries, and it is only the more important masters who are associated in our minds with the school to which they belonged. For example, we do not forget that Raphael was of the Roman school, Titian of the Venetian, the Caracci of the Bolognese, and so on, — but of their innumerable followers, we rarely remember more than that they were of a certain century. For this reason, the tables here given will be most useful for reference in this regard.

Sixteenth Century. — The "*Cinquecento*" of the Italians, or the sixteenth century of our reckoning, saw the culmination of modern Italian art. The great masters before named now attained their highest excellence, and to them were added Giorgione, Sebastian del Piombo, Andrea del Sarto, Correggio, Paolo Veronese, and many others.

Happily, so many works by these masters remain, that travellers become perfectly familiar with them, while engraving, photography, and other processes bring their design and spirit — all their characteristics save color — within the reach of all students and art-lovers.

Seventeenth Century. — The beginning of this century was a period of great interest and importance in the history of

Italian painting. The first effects of the Reformation had spent themselves; on one hand there was a returning to the former intensely devotional feeling of the Romish Church, pure and simple. On another side, much study of Greek art, and a desire to be freed from the traditionary trammels which hung about all schools, occasioned the advent of a new party, calling themselves "Eclectics," or those who chose whatever they approved from all pre-existing schools, and, uniting these various parts, produced a new and more original manner than had heretofore existed.

Still a third school appeared, which scorned all traditions, and undertook to represent things exactly as they appeared. Its disciples called themselves "Naturalisti," and they flourished chiefly at Naples, while the "Eclectics" were established at Bologna. Between these schools there existed an intense hatred, which is said to have caused all sorts of atrocities to be committed, and it is even related that in some instances the masters of one school were murdered by the instrumentality of those of the opposing faction. The disciples of the "Eclectics" far outnumbered those of the "Naturalisti," and the school of the Caracci exerted an immense influence upon the art of all Europe.

A few of the "Naturalisti" were powerful men, of pronounced personal characteristics and marked originality; but their works were often such as appealed to brutal natures. While their theory did not merit utter condemnation when applied to domestic scenes, sacred subjects thus treated became absolutely repulsive, and could only exert a demoralizing influence upon all who regarded them. It is not difficult to believe that men who studied in detail some of the disgusting things which they reproduced with absolute realism, should have been lowered in all their natures, — should have grown cruel, and abandoned themselves to vices, and finally have become capable of committing the crimes of which they were accused.

Eighteenth Century. — All the antagonistic elements of the schools of the preceding century bore fruit in this; and as the feeling which had led up to the "Renaissance" rapidly died out, a sort of mechanical realism appeared, and the class of *genre* landscape and interior painters, of whom Canaletto may be

called the leader, made themselves prominent. This art appeared in Venice, and the canals, bridges, palaces, churches, and other objects were all reproduced with photographic exactness of detail. Gradually it was carried to other countries, and pictures exist of views in Germany and England, made by Canaletto and his followers.

FLANDERS.

The painters of Flanders were so few in comparison with those of Italy that they will be spoken of more as individuals than by schools.

Fourteenth Century. — A little past the middle of this century Hubert van Eyck was born, and his name stands first in the history of the painting of his country; he did much for its elevation in style, and discovered a new medium for painting in oils, besides many improvements in colors. His brother Jan, twenty years younger than Hubert, beginning his work with the advantages of all Hubert's discoveries, as well as those of his instruction and advice, carried his manner to far greater perfection. These two men were the founders of the Flemish school.

Another painter, Rogier van der Weyden, about fifteen years younger than Jan van Eyck, was also an influential master; in some regards, perhaps, his importance equals that of the Van Eycks. He was more realistic than they, and gave close attention to details; thus it followed that subjects which had elements of the disagreeable were rendered more unpleasant by Van der Weyden and his school, than by that of the Van Eycks. Hans Memling was the most important pupil of Van der Weyden, and excelled his master both in delicacy and power.

After the death of Memling, in 1495, Flemish art declined until the Antwerp school was founded by Quentin Matsys, (1466 — 1529) and went steadily on to its highest excellence under Rubens, who belongs to the sixteenth and seventeenth centuries. There were many notable masters in the Antwerp school, and the remarkable characteristics of Rubens made it in his day the prominent school of all Europe, and such pupils as

Vandyck and Jacob Jordaens added lustre to the renown of their master, while they created their own fame.

After the time of the immediate followers of Rubens, there is little of interest in the study of Flemish art.

HOLLAND.

There are reasons for believing that a very early school of art existed in Holland, but we have no trustworthy records regarding such matters there, until the time when the influence of the Van Eycks was extended to that country, and the school of Leyden was founded by Cornelis Engelbrechtsen, Lucas van Leyden and others, who flourished from the beginning of the sixteenth century. In its earliest time devotional subjects were treated, but soon portraiture and scenes from domestic life occupied the painters of the Dutch school.

A great number of portrait painters existed here, and were largely occupied in painting portraits of the officers and members of the numerous guilds which flourished all over Holland.

The *genre*, or domestic, scenes of some of the Dutch artists have scarcely been equalled, and certainly never surpassed. Those which represent boorish or peasant life form a department in art by themselves, and are often marvels of realistic genius. Another class is that which represents rich interiors, with ladies in gowns of marvellous satins, and rare laces and feathers; the apartments have furnishings of rich stuffs, mirrors, ornaments in metals, and every object which could call out the contrasts of light and shade. Kitchen interiors, pictures of game, both dead and alive, and all the subjects included under the term "still life" were treated with great effect. The flower painters of Holland also merit any amount of praise, but as in Flanders one is largely occupied with the thought of Rubens, so in Holland Rembrandt claims and merits the place of honor in the art annals of his country.

Born in the beginning of the seventeenth century, this master distinguished himself in so many departments of painting that he can be allotted to no one of them, — for either his portraits, religious and mythological subjects, interiors, or etchings would have made him a lasting fame, while his peculiar mastery in

light and shade renders him unique, and assures him an individual place for all time.

The landscape and animal painters of Holland were also remarkable, and such names as those of Albert Cuyp, the brothers Both, and Wynants among the first, and Wouvermans and Paul Potter among the second class, make it needless to say that their school was of the first importance. Ruysdael and Hobbema added new lustre to the end of the seventeenth century, and it only remains to say that some of the Dutch marine painters, such as Backhuysen, Willem van der Velde, and Van de Capelle equalled the artists in other departments.

After these earlier and principal painters of Holland, there arose an army of what are termed "little Dutch masters," or followers and imitators of the more famous men. Their works are seen in all the principal galleries and collections, and are chiefly valuable as reproductions of the manner of the greater men. Among them were the *genre* painters Poelmburg, Bloemart, David Ryckaert, Brekelenkamp, Hoogstraten, and others; in still-life, Willem van Aelst and Jan van Os are well considered; in portraits, Cornelis Janssen and Adrian van de Venne, and in views by land and sea, and architectural subjects, Van Deelen, Emanuel de Witte, the Berckheydens, Van Everdigen, the Van Steenwyks, Pieter van Laer, and Simon de Vlieger are good examples. The whole number of Dutch painters of merit is very large.

GERMANY.

The earliest German art school was that of Cologne, and some accounts of it exist as far back as the middle of the fourteenth century. Although this early German painting may be termed uncouth and crude, it was also original, and quite untrammelled by the influences of other schools. Among its earliest painters were Wilhelm von Köln and Stephan Loethener or Lochner, who went from Constance to Cologne in 1442. At the time when the Van Eycks and their followers were making their great advances in Bruges and other Flemish cities, a new energy was also apparent in Cologne, and the end of the fifteenth and the beginning of the following century was a period of improve-

ment there; but the later schools of Colmar, Ulm and Augsburg, all known under the general name of Suabian school, and that of Nürnburg, became the centres of German art.

There is little need to write of the Holbeins, who for three generations graced the Suabian school, or of Albert Dürer, who made the chief figure in that of Nürnburg. Their manner and works are known as an alphabet in art, and their pupils were among the best German painters of their day.

In the sixteenth century, Lucas Cranach, a pupil of Dürer, established the Saxon school, which produced some notable men in the two following centuries. The familiar names of Denner, Dietrich, Mengs and Angelica Kaufmann belong to its later period.

The works remaining from the early school of Cologne are remarkable for their calm, spiritual feeling, their harmonious color, and tender, fused execution; while the modelling of forms shows the greatest anatomical ignorance, the flesh-tints are delicate and soft, and the modern observer of these pictures is strangely divided between criticism of their awkwardness in design and want of perspective effects on the one hand, and admiration of their sentiment and tone on the other.

The Suabian school was characterized by realistic tendencies, and attained its highest excellence under Hans Holbein, the younger, born at Augsburg at the close of the fifteenth century. While his pictures are the best, those of other masters of this school tend to the same effect in a degree according with the ability of the different men, few of whom could, like their leader, represent all sorts of subjects, passing "from grave to gay, from lively to severe," with an adaptiveness which is surprising if contrasted with the specialties in subjects of artists of later times. It is, however, generally considered that the chief excellence of his art was in his portraits, although we are accustomed to regard the fantastic and bizarre in his works as his distinguishing feature, and that of the art of his country and period; and indeed this is true, since good portrait-painting has never been entirely wanting in any school.

Albert Dürer was the central figure in the Nürnburg school, and was born about a quarter of a century earlier than the great

Holbein; but his school was of later origin than the Suabian, and thus, in considering schools, the elder artist is spoken of after the younger. There were many points of similarity between these two men, but there can be little doubt of Dürer's superiority in depth and grandeur of thought, and in the conception and arrangement of his works, more especially in sacred subjects.

Rich and varied as was the invention of Dürer, and multiple as were his gifts, — for he was somewhat occupied with architecture and sculpture, as well as with the arts of design, — the effect of his works, and those of his school, is now such as to excite wonder at their conceptions, and approbation of their industry, rather than admiration of the results of their labors. However, they exercised an immense influence upon the art of Germany, and that country is justly proud of such artists at such a stage in its art history.

Of the Westphalian school, our knowledge is too defective to afford any certain speaking. Two painters, whose names are unknown, are the so-called "Master of the Lyversberg Passion," and the "Master of Liesborn." The first is thus named from the fact that his principal work, a representation of the Passion of Christ, in eight compartments, was once in the collection of M. Lyversberg, of Cologne; the second is named from the Monastery of Liesborn, not far from Münster, where his large altar-piece was found; this is now in the National Gallery. The whole effect of these works is that of a lower style of art than belonged to the contemporary painters of some other German schools.

The Saxon school may be called a branch of those of Suabia and Nürnburg, for Matthew Grunewald worked in Halle; and more than that, as has been said, Lucas Cranach, or Sunder, one of the pupils of Albert Dürer, established himself in Saxony, and became court painter to Frederick the Wise, at Wittemberg.

It is easily seen that a school founded in this wise could have no very original or distinctive features, neither did any special influence go out from it. Joachim Sandrart, one of its masters, was the author of a voluminous history of art.

SPAIN.

The art of Spain was copied or borrowed from Italy. The great wealth of this nation in the fourteenth and fifteenth centuries, and the fact that pictures were readily purchased by the king and the church, induced many Italian artists to leave their native land where there were such large numbers of painters, and go to a country which made them such golden returns, and moreover accorded them honorable treatment, and positions at court. It is true that different Spanish art schools are spoken of, but they were scarcely such important organizations as existed elsewhere. The chief of them were at Toledo, Castile, Seville and Valencia.

A large proportion of the early Spanish artists were priests. The manner in which certain subjects should be represented was prescribed by a rule of the Church, and in the days of the Inquisition the painter whose imagination led him to indulge in fancies not in strict accordance with these rules would have suffered the penalty of his act with the same rigor as if he had painted an entirely different subject, and one likely to be immoral in its effect. This fact is one of the reasons why such a similarity existed in the arrangement of the compositions of different painters, and that oftentimes certain qualities in their works show an excellence which would lead us to wonder that the whole effect is not better.

The Spanish artists were much in the habit of studying in Italy, and this, taken together with their association with Italian masters invited to Spain by its sovereigns, gave the best art of the two countries many characteristics in common; yet one can scarcely fail to detect the indescribable something which marks the work of a Spanish painter of any individuality, and declares it to belong to the Peninsula.

The stories of the lives of many of the Spanish artists are exceedingly interesting. There is a long list of names on record as belonging to artists of Spain, but among them all only a few are of major importance. Luis de Vargas is noted for having first introduced oil painting into Seville, and he lived nearly two centuries after Van Eyck had made his great discoveries in

Bruges. This fact gives some idea of the slowness with which Spain took its place in the world of art; indeed, Del Rincon, whose name is the earliest of note, was not born until the middle of the fifteenth century, and it was not until 1699 that Velasquez was born, who, with his pupil Murillo, made the greatest glory of the art of Spain.

Perhaps the greatest name in the school of Toledo is that of Luis Tristan; Becerra, who was an architect and sculptor, as well as a fresco painter, gave lustre to the school of Castille; Seville has the honor of being the city of De las Roelas, the Herreras, Velasquez and Murillo, besides other noted men, while the school of Valencia boasted the Ribaltas and Ribera, or "Lo Spagnoletto." Many Spanish artists can only be appreciated or understood after a visit to their country, as their best works are there, and, indeed, there are some of them whose pictures are scarcely to be seen outside of it.

FRANCE.

France, like Spain, had no very early school of art, and, indeed, it may be said never to have had but one — *the French school.* In the beginning, as was also the case in Spain, the impetus came from Italy into France, through the artists of that country who were employed to decorate the palaces of the French kings — French painting does not date earlier than the sixteenth century, and of the artists of that age so little is clearly known, that it is not until the seventeenth century that the history of French art becomes clear and satisfactory.

The earlier French painters adopted the custom of studying in Italy, and this custom has always been maintained. The *prix de Rome* has ever been the great desideratum to the students of the Academie des Beaux-Arts.

Le Sueur is the first painter of repute who made all his studies in his own country. He was born in 1617, and was scarcely valued as he should have been while living and painting beside his rival, Le Brun. In later days Le Sueur has been called "the Raphael of France."

Le Brun painted religious subjects chiefly, Mignard and Rigaud made themselves famous by their portraits; but it was not

until Watteau, inspired by the picturesque costumes and habits of the court, began to make his pictures of the life about Louis XIV., that the manner which we call that of the French school was recognized as an individual type of art. Before this, French painters had adhered to the traditions of the classical schools. After this, the departure having been made, individuality and the distinctive French element were allowed to fill their office.

In animal painting, Despartes and Audry held high rank. Chardin raised still-life subjects to an important place; Greuze contributed his attractive *genre* pictures; Claude Joseph Vernet did much for French marine painting; Vien revived classic art, and David carried this to an extreme. Thus French art, in its various departments, was brought down to the present century. Of course there were men of note not mentioned here, and they all had their pupils and followers; but the principal leaders have been named, and the rise and progress of this very important school are thus briefly outlined.

ENGLAND.

English art can be said to have existed only since the reign of Charles I. Before his time, miniature painting alone was practised by his countrymen. Several English sovereigns had employed foreign artists to execute important commissions, but not until the beginning of the seventeenth century did Dobson and Stone, both portrait painters, begin to lay the foundation of the art of their own country. Sir Peter Lely and Sir Godfrey Kneller are accredited to England, yet they were of foreign birth, and no pupil of theirs claims any especial attention.

Thus it is essentially true that William Hogarth, born in 1697, whose works belong to the eighteenth century, was the first notable man of the English school. His subjects were not of great interest, when considered from an exclusively artistic standpoint, but he was a master in the arrangement of his compositions, in expression and color.

A few years after Hogarth, Sir Joshua Reynolds, who had profited by several years of travel on the continent, rose to the first place in the art of his country. He was feeble in design, but had a certain delicacy and elegance which made his works

very popular in his day, and still render them attractive ; unfortunately, many of them are much deteriorated in color. As first president of the society of artists which eventually became the Royal Academy, Reynolds exercised much personal power, and was, moreover, made an authority through his " Discourses." Few artists have ever excelled him in the ability to pose his sitters, or in the arrangement of all those details and accessories which are so effective in skilful hands. Although he painted various subjects, it is as a portrait painter that he is important.

For many years, English painters almost confined themselves to portraits, though gradually landscapes began to receive a share of attention, until it resulted that the technical expression, " English school," was more applicable to a certain sort of landscape painting than to any other kind of pictures. Gainsborough was one of the most important English masters in this department, and the variety in his treatment of his various subjects at times recalls the manner of Hobbema, and the masters of the Dutch school; again, his use of glowing colors suggests the effects of the warm, southern pictures of the best painters of the Venetians.

The little here said is sufficient to indicate the course of English art, which, with a few — and these not very important — exceptions, flowed on in the same channel to the end of the eighteenth century, beyond which point this present volume does not go. In the second half of the last-named period the English school of water-color painting was established. In this manner of painting, very especially as used in landscapes, English artists have led all others, and have an impetus in this direction which has been felt in other countries.

A CHRONOLOGICAL TABLE

OF THE

PRINCIPAL PAINTERS OF THE ITALIAN SCHOOLS,

WITH DATES OF BIRTH AND DEATH.

Sienese School.

	Birth.	Death.
Guido da Siena dated a picture 1221	—	—
Bonaventura Berlinghieri dated a picture 1235	—	—
Duccio di Buoninsegna painted in 1282	—	—
Segna di Buonaventura painted 1305–19	—	—
Simone di Martino (Memmi)	1283	1344
Pietro Lorenzetti	1317	1355
Lippo Memmi painted in 1317	—	1356
Taddeo di Bartolo	1362	1422
Bazzi, or Razzi (Il Sodoma)	1477	1549

Florentine School.

Gaddo Gaddi	1239	1312
Cimabue (Giovanni Gaultieri)	1240	1302?
Giotto (di Bondone)	1276	1336
Buffalmacco (Buonanico di Cristofano) painted about 1302–1351	—	—
Taddeo Gaddi, last date 1366	1300	—
Jacopo di Casentino	1310	1390
Giottino (Tommaso)	1324	—
Agnolo Gaddi	1325	1396
Andrea di Cione (Orcagna) painted about 1340–75	—	1389
Masolino	1383	1440
Fra Angelico (Giovanni Guido)	1387	1455
Paolo Uccello	1396	1479
Masaccio	1402	1429
Fra Filippo Lippi	1412	1469

	Birth.	Death.
Benozzo Gozzoli	1424	1485
Antonio Pollajuolo	1433	1498
Andrea Verrocchio	1432	1488?
Cosimo Rosselli	1439	1506
Piero di Cosimo	1441	1521
Luca Signorelli	1441	1521
Sandro Botticelli	1447	1515
Domenico Ghirlandajo	1449	1498
Lorenzo di Credi	1459	1537
Filippino Lippi	1460	1505
Raffaellino del Garbo	1466	1524
Fra Bartolommeo (Baccio della Porta)	1469	1517
Guiliano Bugiardini	1471	1554
Mariotto Albertinelli	1474	1515
Michael Angelo (Buonarotti)	1475	1564
Francesco Granacci	1477	1543
Andrea del Sarto (Vannucchi)	1488	1530
Jacopo Pontormo	1494	1556
Bronzino	1502	1572
Daniele da Volterra	1509	1566
Giorgio Vasari	1512	1574
Alessandro Allori	1535	1607
Ludovico Cardi da Cigoli	1559	1613
Francesco Vanni	1563	1609
Cristofano Allori	1577	1621
Matteo Rosselli	1578	1650
Domenico Feti	1589	1624
Carlo Dolci	1616	1686

Roman School.

Pietro Cavallini	1259?	1344
Raphael Sanzio	1483	1520
Giovanni Francesco Penni	1488	1528
Francesco Primaticcio	1490	1570
Innocenzio da Imola	1490	1549
Giulio Romano (Pippi), about	1492	1556
Federigo Barocci, or Baroccio	1528	1612
Cesare d'Arpino	1567	1640
Bartolommeo Schedone	1580	1615
Giovanni Lanfranco	1581	1647
Pietro da Cortona	1596	1669
Andrea Sacchi	1598	1661
Pietro Francesco Mola	1612	1668
Carlo Maratta	1625	1713

Bolognese School.

	Birth.	Death.
Vitale da Bologna, painted 1320–1345	—	—
Simone Crocefissi " 1370	—	—
Jacopo Avanzi " 1370–1380	—	—
Marco Zoppo " 1471–1498	—	—
Francesco Francia	1450	1517
Lorenzo Costa	1460	1535
Ludovico Caracci	1555	1619
Agostino Caracci	1558	1601
Annibale Caracci	1560	1609
Guido Reni	1575	1642
Lionello Spada	1576	1622
Alessandro Tiarini	1577	1668
Francesco Albani	1578	1660
Domenico Zampieri (Domenichino)	1581	1641
Giovanni da San Giovanni	1590	1636
Francisco Barbieri (Guercino)	1590	1666
Guido Cagnacci	1601	1681
Giovanni Battista Salvi (Sassoferrato)	1605	1685
Simone Cantarini (Il Pesarese)	1612	1648
Elisabetta Sirani	1638	1665

Paduan School.

Justus of Padua	—	1400
Francisco Squarcione	1394	1474
Andrea Mantegna	1430	1506

Venetian School.

Gentile da Fabriano, about	1370	1450
Jacobello del Fiore painted 1400–1439	—	—
Jacopo Bellini	1395	1470
Gentile Bellini	1421	1507
Giovanni Vivarini (da Murano) painted 1440–1447	—	—
Antonio Vivarini painted 1440–1470	—	—
Bartolommeo Vivarini painted 1450–1500	—	—
Giovanni Bellini	1426	1516
Luigi Vivarini, painted 1464–1503	—	—
Antonello da Messina, painted 1465–1495?	—	—
Vittore Carpaccio, about	1450	1520
Cima da Conegliano, painted 1489–1517	—	—
Carlo Crivelli, about	1468	1537
Jacopo Palma (Il Vecchio)	1475	1528
Tiziano Vicellio (Titian)	1477	1576

	Birth.	Death.
Giorgio Barberelli (Giorgione)	1477	1511
Giovanni Antonio Licinio (Pordenone)	1483	1539
Sebastiano del Piombo	1485	1547
Bonifazio Veneziano	1494	1563
Paris Bordone	1500	1576
Jacopo da Ponte (Il Bassano)	1510	1592
Marco Belli, painted 1511	—	—
Jacopo Robusti (Il Tintoretto)	1512	1594
Bernardino da Pordenone	1520	1570
Andrea Schiavone	1522	1582
Paolo Cagliari, or Caliari (Veronese)	1528	1588
Jacopo Palma (Il Giovane)	1544	1628
Alessandro Varotari (Il Padovanino)	1590	1650
Sebastiano Ricci	1662	1734
Giovanni Battista Tiepolo	1692	1769
Antonio Canale (Canaletto)	1697	1768
Francesco Zuccherelli	1702	1788
Francesco Guardi	1712	1793
Bernardo Bellotto	1720	1780

Modenese School.

Tommaso of Modena, painted 1350–1360	—	—
Barnaba of Modena, " 1367–1380	—	—

Neapolitan School.

Antonio Solario (Il Zingaro)	1382	1455
Michael Angelo Amerighi (Caravaggio)	1569	1609
Aniello Falcone	1594	1665
Salvator Rosa	1615	1673
Luca Giordano (Fa Presto)	1632	1705

Umbrian School.

Piero della Francesca, about	1415	1509
Benedetto Bonfigli, about	1420	1496
Giovanni Santi	1435	1495
Melozzo da Forli, about	1438	1494
Niccolo Alunno (di Foligno) painted 1458–1499	—	—
Perugino (Pietro di Vannucci)	1446	1524
Pinturricchio (Bernardino di Betto)	1454	1513
L'Ingegno (Andrea Luigi)	1470	1556
Lo Spagna (Giovanni di Pietro), first record 1507; last record 1528	—	—

Ferrarese School.

	Birth.	Death.
Cosimo Tura	1430	1496
Dosso Dossi, about	1474	1558
Benvenuto Tisio (Il Garofalo)	1481	1559

Veronese School.

Domenico Morone of Verona, last record 1503	1442	—
Liberale da Verona	1451	1536
Giovanni Carotto	1470	1546
Francesco Morone	1473	1529
Girolamo dai Libri	1474	1556
Paolo Morandi (Cavazzola)	1486	1522

Lombard School.

Leonardo da Vinci	1452	1519
Ambrogio Borgognone, about	1455	1525
Andrea da Salario, about	1458	1530
Bernardino Luini, about	1460	1530
Giovanni Antonio Beltraffio	1467	1516
Cesare da Sesto	1480	1521
Gaudenzio Ferrari	1484	1549
Bernardino Lanini	1508	1578
Ercole Procaccini	1520	1590
Camillo Procaccini	1546	1626
Giulio Cesare Procaccini	1548	1626
Giovanni Battista Crespi	1557	1633

TABLE

OF THE

PRINCIPAL PAINTERS OF THE FLEMISH SCHOOL.

	Birth.	Death.
Jean van der Asselt painted 1364	—	—
Melchior Broederlain painted 1382–1401	—	—
Jean Malwel, or Melhuel painted 1392	—	1415

School of Bruges.

Hubert van Eyck	1366	1426
Jan van Eyck, about	1386	1440
Petrus Christus painted 1444–1471	—	—
Hans Memling	1430?	1495
Gherardt, David, painted 1487	—	1523
Jacques van Oost (elder)	1600	1671
Jacques van Oost (younger)	1639	1713

Tournai.

Rogier van der Weyden, or Van Brigge	1400	1464

Louvain.

Dierick Stuerbout, or Bouts, earliest date 1450	—	1475

School of Ghent.

Hugo van der Goes	1468	1482
Justus of Ghent	1468	—
Gerard van der Meire, dates 1447–1474	—	—

School of Antwerp.

Quintin Metsys	1466	1529
Jan Gossaert Mabuse	1470	1532
Frans Floris	1520	1570

	Birth.	Death.
Martin de Vos	1531	1603
Frans Pourbus (elder)	1540	1580
Paul Bril	1556	1626
Otho van Veen, or Vænius	1558	1629
Frans Pourbus (younger)	1570	1622
Pieter Neefs (elder), about	1570	1651
Peter Paul Rubens	1577	1640
Frans Snyders	1579	1657
David Teniers (elder)	1582	1649
Gaspard de Crayer	1582	1669
Cornelis de Vos	1585?	1661
Daniel Seghers	1590	1661
Jacob Jordaens	1593	1678
Justus Sustermans	1597	1681
Anton van Dyck	1599	1641
Pieter Neefs (younger)	1600	1675
Theodore van Shulden	1607	1676
Erasmus Quellinus	1607	1678
Abraham Diepenbeck	1607	1675
David Teniers (younger)	1610	1694
Gonzales Coques	1614	1684
Jan Fyt	1625	1671
Abraham Teniers	1629	1671
Cornelis Huysmans	1648	1727
Alexander Adrianssen (younger)	1625	1685
Clara Peeters	—	—

School of Brussels.

Bernard van Orley	1470	1541
Pieter Breughel (elder)	1530	1569
Jan Breughel (called Velvet)	1568	1625
Philippe de Champaigne	1602	1674
Jan van Essen	1607	1662
Anton F. van der Meulen	1634	1690

Mechlin.

Michiel van Coxcyen, or Coxie	1499	1592

Liege.

Lambert Lombard (Sustermann)	1506	1566
J. G. de Lairesse	1640	1711

TABLE

OF THE

PRINCIPAL PAINTERS OF THE DUTCH SCHOOL.

School of Haarlem.

	Birth.	Death.
Gerhard, or Geerit van Haarlem (or of St. Jans), date unknown	—	—
Martin van Heemskerck	1498	1574
Cornelis van Haarlem	1562	1638
Hendrik Vroom	1566	1640
Frans Hals	1584	1666
Jan Wynants, about	1600	1677
Adrian Brouwer	1608	1640
Gerhard Terburg	1608	1681
Adrian van Ostade	1610	1685
Bartholomew van der Helst	1613	1670
Pieter van Laer	1613	1673
Isaac van Ostade	1617	1671
Philip Wouvermans	1619	1668
Cornelis Bega	1620	1664
Nicholas Berchem	1624	1683
Jacob Ruysdael	1625	1681
Job Berkheiden	1630	1698
Gerrit Berkheiden	1638	1693
Meinder Hobbema	1638	1709
Jan van Hugtenburg	1646	1733
Cornelis Dusart	1660	1704

School of Leyden.

Cornelis Engelbertsz	1468	1533
Lucas van Leyden	1494	1533
Jan van Goyen	1596	1656
Rembrandt van Ryn	1606	1669
Emanuel de Witte	1607	1692
Gerhard Dow	1613	1675

	Birth.	Death.
Gabriel Metsu, about	1615	1667
Jan Steen	1626	1679
Frans van Mieris (elder)	1635	1681
Pieter van Slingeland	1640	1691
Adrian de Vois, about	1641	1698
Willem van Mieris	1662	1747
Frans van Mieris (younger)	1689	1763

School of Utrecht.

Jan Schoreel, or Schoorl	1495	1562
Paul Moreelse	1571	1638
Cornelis van Poelenburg	1586	1667
Gerard van Honthorst	1592	1660
Jan David de Heem	1600	1674
Jan Both, about	1610	1656
Andries Both, about	1610	1656
Cornelis de Heem	1623	—
Melchior Hondekoeter	1636	1695
Abraham Mignon	1639	1679

School of Delft.

Michael Janszoon (Van Mierevelt)	1567	1641
Adrian van der Venne	1589	1662
Hendrik Vliet, about	1605	1661
Willem van Aelst	1620	1679
Adam Pynacker	1621	1673
Jan van der Meer	1632	1695

School of Amsterdam.

Abraham Bloemart, about	1567	1647
Theodor de Keyser	1595?	1659
Cornelis Janssen	1595?	1665
Salomon Koning	1609	1668
Ferdinand Boe	1611	1681
Govert Flinck	1615	1660
Artus van der Neer	1619	1683
Philip de Koningh	1619	1689
Jan Battista Weenix	1621	1660
Gerbrandt van der Eckhout	1621	1674
Paul Potter	1625	1654
Jan Lingelbach	1625	1687
Karl Dujardin	1630	1678

	Birth.	Death
Willem Kalf	1630	1693
Ludolf Backhuysen	1631	1709
Frederik Moucheron	1633	1686
Willem van de Velde	1633	1707
Jan van de Capelle	1635	—
Jan Hackaert, about	1636	1708
Jan van der Heyden	1637	1712
Adrian van der Velde	1639	1672
Jan Weenix	1644	1719
Rachel Ruysch	1664	1750
Jan van Huysum	1682	1749

School of the Hague.

Johannis van Ravesteyn	1572	1657
Hendrik van Steenwyk, about	1580	1648
Daniel Mytens, about	1590	1656
Gaspard Netscher	1639	1684
Jan van Os	1744	1808

School of Rotterdam.

Simon de Vlieger, about	1604	—
E. van der Poel, painted 1646–1654	—	—
Michael van Musscher	1645	1705
Adrian van der Werff	1651	1722

School of Dordrecht.

Albert Cuyp	1605	1691
Dirk Stoop, about	1610	1688
Samuel van Hoogstraten	1627	1678
Pieter de Hooghe	1628?	1671

School of Dort.

Nicholas Maas, or Maes	1632	1693
Godfried Schalken	1643	1706

TABLE

OF THE

PRINCIPAL PAINTERS OF THE GERMAN SCHOOLS.

School of Cologne.

	Birth.	Death.
Wilhelm von Köln, first date 1358	—	—
Stephan Lochner, or Loethener, first date 1426	—	—
Master of the "Death of the Virgin," 15th century	—	—
Bartholomew de Bruyn	1492	1556

The Swabian School.

Martin Schongauer, or Schön	1420	1499
Matthew Grünewald	1460	1530

School of Ulm.

Bartholomew Zeitblom, first date 1450	—	1517
Martin Schaffner	1508	1535

School of Augsburg.

Hans Holbein (elder)	1460	1523
Hans Burgkmair	1472	1559
Christopher Amberger	1490	1568
Hans Holbein (younger)	1495	1543

School of Nürnberg.

Michael Wohlgemuth	1434	1519
Israel von Meckenen	1440	1503
Albrecht Dürer	1471	1528
Albrecht Altdorfer	1485	1538
Bartholomew Beham	1496	1540
Hans Sebald Beham	1500	1550
Georg Pencz	1500	1550

School of Westphalia.

	Birth.	Death.
Master of Leisborn, date 1465	—	—
Master of Lyversberg, painted 1463–1490	—	—

The Saxon School.

Lucas Cranach, or Sunder	1472	1553
Lucas Cranach (the younger)	1515	1586
Johann Rottenhammer	1564	1623
Adam Elzheimer	1574	1620
Joachim Sandrart	1606	1688
Johann H. Roos	1631	1685
Balthasar Demur	1685	1749
Christian Nietrich	1712	1774
Anton Raphael Mengs	1728	1778
Angelica Kaufmann	1742	1808

TABLE

OF THE

PRINCIPAL PAINTERS IN THE SPANISH SCHOOLS.

School of Toledo.

	Birth.	Death.
Antonio del Rincon	1446	1500
Luis de Morales (El Divino)	1510	1586
Domenico Theotocopuli, or Teoscopolo (called Il Greco, or El Griego)	1548	1625
Luis Tristan	1586	1640

School of Castile.

Alonso Berreguete	1480	1561
Alonso Sanchez Coello, about	1515	1590
Gaspar Becerra	1520	1570
Juan F. Navarrete (El Mudo)	1526	1579
Vicente Carducho	1572	1639
J. B. Martinez del Mazo	—	1667
Juan Pareja	1610	1670
Juan Carreño de Miranda	1614	1685
Diego Gonzales de la Vega	1622	1697
Claudio Coello	1635	1693

School of Seville.

Luis de Vargas	1502	1568
Pablo de Cespedes	1538	1608
A. Vasquez, dates about 1580–1610	—	—
Juan de las Roelas	1558	1625
Francesco Pacheco	1571	1654
Francisco Herrera (El Viejo)	1576	—
Francisco Zurbaran	1598	1662
Diego Velasquez de Silva	1599	1660
Antonio del Castillo	1603	1667
Pedro de Moya	1610	1666

	Birth.	Death.
Bartolomé Esteban Murillo	1618	1682
Sebastian Gomez (servant of Murillo), about	1620	—
Francisco de Herrara (El Mozo)	1622	1685
Juan de Valdes Leal	1630	1691
Alonso Miguel de Tobar	1678	1758

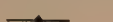
School of Valencia.

Vicente Joanes, about	1506	1579
Francisco de Ribalta	1550	1628
José de Ribera (Lo Spagnoletto)	1588	1656
Juan de Ribalta	1597	1628
Alonso Cano was of Granada, and	1601	1667
Francisco Goya was of Madrid	1746	1825

TABLE

OF THE

PRINCIPAL PAINTERS OF THE FRENCH SCHOOL.



	Birth.	Death.
Jan Foucquet and the two Jehan Clouet, father and son, flourished from 1460 to 1541 — no very exact dates can be given	—	—
Jean Cousin about	1500	1590
François Clouet, about	1510	1574
Martin Fréminet	1567	1619
Louis Lenain, about	1583	1648
Simon Vouet	1592?	1641
Nicolas Poussin	1594	1665
Moïse Valentin	1600	1632
Claude Gelée (Lorraine)	1600	1682
L. de la Hire	1606	1656
Pierre Mignard	1612	1695
Gaspar Dughet (Poussin)	1613	1675
Sébastien Bourdon	1616	1671
Eustache Le Sueur	1617	1655
Charles Le Brun	1619	1690
J. Courtois Bourguignon	1621	1676
Noel Coypel	1628	1707
Jean Baptiste Monnoyer	1634	1699
J. B. Santerre	1650	1717
Nicolas de Largillière	1656	1746
Hyacinth Rigaud	1659	1743
Antoine Coypel	1661	1722
François Desportes	1661	1743
Jean Jouvenet	1664	1717
J. François de Troy	1680	1752
Antoine Watteau	1684	1721
J. B. Vanloo	1684	1745
Jean Baptiste Oudry	1686	1755
François Lemoine	1688	1737
Nicolas Lancret	1690	1743

	Birth.	Death.
L. Tocqué	1696	1772
J. B. Joseph Pater	1696	1736
Pierre Subleyras	1699	1749
Siméon Chardin	1699	1779
François Boucher	1704	1768
Charles Vanloo	1705	1765
Joseph Marie Vien	1710	1809
Claude Joseph Vernet	1714	1789
Jean Baptiste Greuze	1725	1805
Jean Honoré Fragonard	1732	1806
Jacques Louis David	1748	1825

TABLE

OF THE

PRINCIPAL PAINTERS OF THE ENGLISH SCHOOL.

	Birth.	Death.
Nicholas Hilliard	1547	1619
Isaac Oliver	1555	1617
George Jamesone	1586	1644
Samuel Cooper	1609	1672
William Dobson	1610	1646
Henry Anderton	—	1665
Sir Peter Lely	1618	1680
John Riley	1646	1691
Sir Godfrey Kneller	1646	1723
Charles Jervas	1675	1739
Sir James Thornhill	1676	1734
William Hogarth	1697	1764
Thomas Hudson	1701	1779
Francis Hayman	1708	1766
Richard Wilson	1713	1782
Allan Ramsay	1713	1784
Sir Joshua Reynolds	1723	1792
Francis Cotes	1725	1770
Thomas Gainsborough	1727	1788
Sir Nathaniel Dance	1734	1811
George Romney	1734	1802
P. J. de Loutherbourg	1740	1812
James Barry	1741	1806
Henry Fuseli	1741	1825
David Allan	1744	1796
John Cozens	1752	1799
John Hoppner	1753	1810
Sir Francis Bourgeois	1756	1811
Henry Raeburn	1756	1823
William Blake	1757	1828
John Opie	1761	1807
George Morland	1763	1804
Thomas Girtin	1773	1802

PAINTERS, SCULPTORS, ARCHITECTS, ENGRAVERS, AND THEIR WORKS.

A.

Aalst or **Aelst, Evert** or **Everhard Van,** born at Delft (1602–1658). Painted dead birds, game, instruments of the chase, armor, vases, etc., with great exactness in detail. He sometimes used a clear or white ground, which is very effective. His characteristics were truthfulness and heaviness of tone. Dresden Gall., Nos. 1126, 1127; Berlin Mus., 921, 936.

Aalst or **Aelst, Wilhelm** or **William Van,** born at Delft, 1620; died at Amsterdam, 1679. The nephew and pupil of Everhard, whom he much excelled. He also painted still life, dead birds, oysters, herrings, etc. His favorite subjects were fruit and other eatables, with accessories of glass and rich vessels of gold and silver. He spent some years in France and Italy. Was employed by the Grand Duke of Tuscany, who presented him with a gold medal and chain. He returned to Holland in 1656, where his works were in great demand. They are of exquisite polish and finish. Dresden Gall., Nos. 1128, 1129, 1130; Berlin Mus., 975.

Abate, Andrea, called Belvedere. Said to have died in 1732; but there are reasons for believing that he died several years earlier than that time. He was a Neapolitan, and excelled in painting flowers, fruit, etc. He was employed by Charles II. of Spain, and together with Luca Giordano, who painted figures, executed a part of the ornamentation of the Escurial.

Abbate, or **dell' Abate, Niccolo.** Called also Niccolo da Modena. Born at Modena, 1509; died at Paris, 1571. He was a pupil of Begarelli, and, it is supposed, of Correggio, which opinion is confirmed by his knowledge of foreshortening. Algarotti enumerated him "among the first that had adorned the world." His frescoes in Bologna were models for the Caracci; and Agostino Caracci said in a sonnet, that in Niccolo were united the symmetry of Raphael, the terror of Michael Angelo, the truth of Titian, the dignity of Correggio, the composition of Tibaldi, and the grace of Parmigianino.

At the Castle of Scandiano he executed twelve scenes from the Æneid, which are now in the Florence Gallery. He painted his frescoes so correctly that he seldom retouched them; this was the secret of his beautiful coloring. At Bologna he painted a beautiful "Nativity" in the portico of the Lions, and in a frieze in the hall of the Institute his celebrated "Conversazione," of ladies and youths. In 1552 he accompanied Primaticcio to Fontainebleau, and painted thirty-eight scenes from the history of Ulysses, from the designs of that master. After Primaticcio died, Niccolo was employed by the French court during his life. His "Beheading of S. Paul" is at Dresden; and "The Rape of Proserpine," with a "rich, fantastically lighted landscape," is at Stafford House Gall.

Abbiati, Filippo, born at Milan (1640–1715). Pupil of "il Panfilo." A man of great talent and powers of invention; well fitted for colossal labors. He competed with Federigo Bianchi, at Milan, in painting the ceiling of S. Alessandro Martire. One of his best works was the "Preaching of S. John the Baptist," at Sarono.

Abbot, Lemuel, born at Leicestershire, England; died 1803. Pupil of Francis Hayman. Truthfulness was his characteristic, and portraits of men his best works. Those of "Cowper" and "Lord Nelson" were especially fine.

Abel de Pujol, Alexander Denis, born at Valenciennes (1787–1861). Succeeded Gros, and became a member of the Institute in 1835. He painted "The History of Joseph" on the ceiling of the Antique Museum of the Louvre. In Notre Dame an altar-piece, "The Burial of the Virgin," and "The Preaching of S. Stephen," in S. Étienne du Mont, are by this master.

Abel, Joseph, died at Vienna (1768–1818). Pupil of Füger. He was employed by the Czartorysky family. He passed six years in Rome, and gained a reputation by his pictures illustrative of ancient history and Greek poetry. At Vienna he painted large historical subjects and decorated the theatre.

Abildgaard, Nikolai, born at Copenhagen (1744–1809). He has been called the best painter of Denmark. His principal pictures were subjects taken from the ancient poets. When the palace of Christianborg was burned in 1794, some of his best works were destroyed. Füssli relates that this so affected his mind that he painted but little afterwards.

Abshoven, or **Apshoven** (1648–1690). Kugler calls him Michael; he is also called Theodore van Abshoven, and F. van Apshoven. He was a favorite scholar and successful imitator of David Teniers the younger. His pictures, like those of his master, represent village festivals, scenes from peasant life, etc. They are frequently seen in Flanders, where they are placed in the best collections. Dealers in pictures have been in the habit of taking his name from his works and substituting that of Teniers.

Acevedo, Cristobal, born at Murcia. Pupil of Bartolomé Carducho at Madrid in 1585. He painted at Murcia for the chapel of the college of S. Fulgencio a picture of that saint adoring the Virgin, and some other works for convents, which prove him to have been a good artist.

Achen or **Ach, Hans Van,** born at Cologne 1552; died at Prague 1615. A pupil of Jerrigh, afterwards an imitator of Bartholomew Spranger. He passed some time in Italy, and after his return was employed by the courts of Cologne and Prague. Specimens of his ecclesiastical pictures are to be seen in the ch. of Our Lady, and in the Jesuit ch. at Munich, where he painted the "Resurrection of Christ," and the "Finding of the True Cross by S. Helena." Three of his pictures are in the Vienna Gall.: "Bathsheba Bathing," after the style of Tintoretto; "Bacchus with Venus;" and "Jupiter and Antiope."

Achtschelling, Lucas, born at Brussels (about 1570–1631). Pupil of Louis de Vadder. Painted landscapes, which are highly esteemed in the Low Countries. Three large works of his are in the collegiate ch. of S. Gudula at Brussels.

Acosta, Cayetano, born in Portugal (1710–1780). It is not known under what master he studied, if at all, but he settled in Seville, calling himself a sculptor. He made a high altar for the collegiate ch. of San Salvador, in which he disregarded all architectural rules. Here, as in other places, a more beautiful structure was removed to make way for his. The barefooted friars of Mercy employed him to carve three figures to replace those of Montañes; and Cean Bermudez asserts that even the inestimable works of Alonso Cano were put aside to be replaced by the deformities of Acosta. He left a son and nephew, also wood-carvers, and no better than himself.

Adda, Conte Francesco d', born at Milan, died 1550. An amateur painter of small pictures on panels and slate, for private cabinets. He imitated Leonardo da Vinci. An altar-piece in the ch. of S. Maria delle Grazie at Milan, is attributed to him.

Adolfi, Giacomo, born at Bergamo (1682–1741). In the ch. of the monastery Del Paradiso, at Bergamo, is his picture of the "Crowning of the Virgin," which is considered one of his best; that of the "Adoration of the Magi" is in the ch. of S. Alessandro della Croce.

Adolfi, Ciro, born at Bergamo (1683–1758). Brother of Giacomo. Distinguished himself in fresco painting in the edifices of Bergamo. The "Four Evangelists" in the ch. of S. Alessandro della Croce, and the "Deposition from the Cross" in S. Maria delle Grazie, are his principal works. The "Decollation of S. John," by this master, in the church at Colognola is also admired.

Adriano. A barefooted Carmelite of Cordova. Pupil of Paul

de Cespedes. His convent had for a long time a Magdelene by Adriano, which was considered a Titian. He was in the habit of destroying his works because they seemed to him so inferior. But his brethren have preserved a few by interceding in the names of souls in purgatory, a fraud easily forgiven by the lover of art. He left a great name; "great in art, and still greater in piety."

Adrianssen, Alexander, born at Antwerp (1625–1685). An excellent painter of still-life. He painted fish remarkably well. Berlin Mus., Nos. 922, 952, and 240.

Aelst, Everhard Van. See Aalst.

Aelst, Wilhelm Van. See Aalst.

Aerts, Richard, born at Wyck 1482; died at Antwerp 1577. Son of a poor fisherman. When a boy his leg was so badly burned, as to necessitate amputation. During his confinement he manifested such a talent for sketching, that he was placed with an artist to study, — John Moestaert, the elder, of Haerlem. He became one of the ablest artists of his time. His first works after leaving school, were two scenes from the life of Joseph, painted on the folding panels of an altar-piece in the great ch. at Haerlem. He removed to Antwerp, and was admitted to the Academy there in 1520.

Aertszen, Pieter, called Lange Peer, born at Amsterdam. Writers differ as to the year of his birth, 1507–17, and 19, are all given. Died at Amsterdam in 1573. He was a pupil of Allard Claessen. When quite young he painted *genre* pictures, which were spirited and well colored. He then applied himself to Scriptural subjects. He painted numerous large altar-pieces in Amsterdam, Delft, Louvain, etc. These were destroyed by the Iconoclasts in 1566. One of his most celebrated works was an altar-piece for the ch. of Our Lady at Amsterdam. It was a triptych, the centre compartment represented the "Death of the Virgin Mary," with the Nativity and the Adoration of the Magi upon the folding panels. For this he is said to have received two thousand crowns. Michael Coxie of Mechlin, a great artist, was asked to paint an altar-piece for a new church in Amsterdam, but when he saw the works of Aertszen he refused, saying that they had no need of him while they had such an artist in their own city. He sometimes painted market scenes, one of which is in the Vienna Gall., Antwerp Mus., No. 159; Berlin Mus., No. 726. His three sons, Peter, Arnold, and Theodore, were all painters.

Aëtion. A Greek painter, sometimes said to have lived in the time of Alexander; but Lucian, in his account of him, distinctly says that he did not live in ancient times, and it is generally believed that he was of the time of Hadrian and the Antonines. His great work described by Lucian, represented the "Nuptials of Alexander and Roxane," with Erotes busy about them, and the armor of the king. This picture excited so much admiration when exhibited at the

Olympic games, that Proxenidas, one of the judges, exclaimed, "I reserve crowns for the heads of the Athletæ, but I give my daughter in marriage to the painter Aëtion, as a recompense for his inimitable picture." This painting was carried to Rome, where Lucian saw it. Aëtion seems to have excelled in the art of mixing and laying on his colors.

Afesa, Pietro. Flourished about 1650. Was called della Basilicata, because a native of the province of that name, a part of the kingdom of Naples. His works are in many churches and convents of Naples. One much esteemed is in the chapel of the monastery at Marsico Nuovo, and represents the "Assumption of the Virgin Mary." Dominici mentions Afesa very favorably.

Agabiti, Pietro Paolo, born at Sassoferrato. Some of his works are in that place, in the ch. of S. Agostino, and are dated 1514.

Agaptos. Spooner says that "According to Pausanias, Agaptos, a Grecian architect, invented the porticoes around the square attached to the Greek stadii, or racecourses of the gymnasiums, which gained him so much reputation, that they were called the Porticoes of Agaptos, and were adopted in every stadium."

Agar, Jacques d', born at Paris 1640; died at Copenhagen 1716. He was a scholar of Simon Vouet, but became a portrait painter. He went to England and painted many of the nobility of the reign of Queen Anne. He was afterwards invited to the Danish court, where he was much patronized. His portrait, painted by himself, is in the Florentine Gall. of Artists.

Agasias. Sculptor of Ephesus. Three Ephesians of this name are mentioned. Agasias, son of Dositheus, whose name is on the Borghese "Gladiator;" Agasias, son of Menophilus, a sculptor in the island of Delos when it was under Roman sway, about 100 B. C.; and Agasias, father of Heraclides, on a statue in the Louvre, 411. This was probably the name of an Ephesian family of artists, or had been made famous by one great master. The Borghese "Gladiator," Louvre, 304, and the "Apollo Belvedere" were discovered among the ruins of a palace of the Roman Emperors at Antium. From the attitude of the so-called "Gladiator," it is plain that it represents a warrior contending with a horseman. Müller thinks it may have been taken from a large battle group, in order to finish it with greater refinement of art. Thiersch thinks it may be Achilles contending with Penthesilea. This Agasias probably lived about 400 B. C. The sculptor of the Apollo Belvedere is not known. Until recently it has been thought that the god held a bow; but the discovery of a statuette, which agrees with it in all essential points, has afforded a much more satisfactory explanation of the action represented. It is that he held the Ægis with the Gorgoneia, which had a paralyzing effect, and was lent to Apollo by Jupiter, according to Homer ("Iliad," xv. 318, *et seq.*). Ludwig Preller believes that this statue represents Apollo in

the battles with the Gauls before Delphi. Lübke says: "Not till now have we understood the Apollo Belvedere. . . . . Ardently excited, and filled with divine anger, with which is mingled a touch of triumphant scorn, the intellectual head is turned sidewards" (see figure), "while the figure with elastic step is hastening forwards. The eye seems to shoot forth lightning; there is an expression of contempt in the corners of the mouth; and the distended nostrils seem to breathe forth divine anger."

APOLLO BELVEDERE.
Vatican.

Agatharcus, an Athenian painter. Vitruvius says he was the inventor of scene-painting, and painted a scene for a tragedy which Æschylus exhibited. This contradicts Aristotle, who says that Sophocles introduced this art. Dr. Smith thinks that probably scene-painting was introduced towards the close of the career of Æschylus, but was not in general use until the time of Sophocles. There was another Greek painter named Agatharcus, of the time of Alcibiades, who had no great merit, and prided himself chiefly on the rapidity with which he worked.

Ageladas, native of Argos. Distinguished as a sculptor, and the instructor of the three great masters, Phidias, Myron, and Polycletus. The contradictory statements of the writers who mention this name, have given rise to much discussion as to when he lived, all of which has resulted in the opinion that there were two sculptors of this name. The instructor of Phidias, the Argive, was most eminent, and was born about 540 B. C. The other a native of Sicyon, who flourished in the 87th Ol. as mentioned by Pliny, or about 432 B. C.

LAOCOÖN.
Vatican.

Agesander, native of the island of Rhodes. Pliny is the only writer who speaks of him, and but one work of his is known, — the "Laocoön" of the Vatican. In this he was assisted by Polydorus and Athenodorus. Another statue, found at Antium, shows that Athenodorus was the son of Agesander. It is thought not unlikely that Polydorus was also his son, and that the figure of Laocoön was executed by the father, and the remaining figures by the sons. This group was found near the baths of Titus, on the Esquiline Hill, in 1506. It is considered a most perfect work by all competent judges, and is very wonderful from the fact, that while it portrays the most intense suffering in every feature, limb, and muscle, it still has the sublime repose of true Grecian art. Laocoön was a priest of Apollo,

and had committed some crime against that god, who sent two immense serpents from the island Tenedos to kill him just as he was offering a sacrifice, assisted by his two sons. Laocoön had opposed the reception into Troy of the horse left by the Greeks; and his death was believed by the Trojans to be a divine punishment for this; therefore a breach was made in the walls and the horse admitted; thus the death of the priest decided the ruin of Troy.

Agi, Andrea Cardelle. The Berlin Museum has a marriage of S. Catherine which is attributed to this painter. The expression is good. A small "Madonna" by him which was in the Beckford Coll., was remarkable for its fused execution.

Aglaophon. Greek artist, native of the island of Thasos. The father and teacher of Polygnotus. He had another son, Aristophon. He probably lived about Ol. 70 (B. C. 500). Quintilian praised his coloring. Pliny speaks of a younger Aglaophon, contemporaneous with Alcibiades. He was probably the son of Aristophon, as the Greeks bore the name of the grandfather rather than the father. In one picture this artist represented the presiding geniuses of the Olympic and Pythian games, Olympias and Pythia, as crowning Alcibiades, and in another, the genius of the Nemean games held Alcibiades in her lap. Alcibiades could not have won any victories which merited these honors before Ol. 91 (B. C. 416). It is said that this Aglaophon is the first artist who represented Victory with wings.

Aglio, Andrea-Salvatore di Antonio di Arzo, born at Lugano (1736–1786). Said to have discovered the method of fixing colors on marble.

Agnolo, Sienese sculptor. See Agostino and Agnolo.

Agnolo, Baccio d' (1460–1543). In his youth he was an excellent artist in inlaid works. He executed some fine things in wood for the churches of S. Maria Novella, and the Nunziata at Florence. These last were removed when the Nunziata was re-adorned. After studying zealously at Rome, he returned to Florence, where he became a great architect. He erected several arches of triumph when Pope Leo visited that city. His work-shop, which he seldom left, became the rendezvous of artists and the young men of Florence, as well as strangers there, and in it many discussions were held. At length after he had proved his ability, the most magnificent buildings were committed to his care. He assisted with other architects to construct the Great Hall of the Palace, and carved with his own hand the frame-work for the large picture sketched by Fra Bartolomeo. He also took part in the erection of the steps leading to the Hall now called that of the Dugento, and also the marble doors to the same. On the Piazza di Santa Trinità he constructed a palace for Gio. Bartolini. This was ridiculed in sonnets, and every way, because of its unusual style, and festoons of foliage hung on it as on

a church during a festival. This drove Baccio almost insane, but he knew the work was good, and he had his revenge by carving this inscription above the door, *Carpere promptius quam imitari.* He then built many other beautiful palaces; and for Giovan-Maria Benintendi made a frame-work for certain pictures which was esteemed extraordinarily beautiful. He made the model for the ch. of S. Giuseppe at S. Onofrio, and erected its portal. This was his last work. He directed the work of the Campanile of Santo Spirito of Florence, but he did not finish it. He also built the bell-tower of S. Miniato-in-Monte. He was at length appointed architect of S. Maria del Fiore, and made a model for the gallery encircling the cupola, but Michael Angelo so criticised it, that a discussion was held before competent judges, and in the end neither plan was adopted. Baccio then attended to the pavement of S. Maria del Fiore and to the care of many other buildings that were trusted to him. He was eighty-two years old when he died. He was buried in S. Lorenzo. His three sons, Giuliano, Filippo, and Domenico were all artists.

Agnolo, Giuliano, son of the preceding, gave much of his attention to architecture, and by the favor of the Duke Cosimo he succeeded to his father's office at S. Maria del Fiore, and finished what he had there commenced, as well as in many other buildings which Baccio had left unfinished. He made at Pescia a beautiful tomb, which was surrounded by a chapel, for Messer Baldassare, and also restored his house and furnished it. He built a house at Montughi, a short distance from Florence, for Messer Francisco Campana, and at Colle another house for the same Campana, and a most magnificent palace *al Tedesco* for Messer Ugolino Grivoni, Signor of Altopascio. But space would not allow the enumeration of all his works. He was associated also with Baccio Bandinelli in various affairs, one of which was the reconstruction of the great hall in the ducal palace, which was a failure, according to Vasari; another was the choir in S. Maria del Fiore, etc., etc. He also made couches, picture-frames, and various wood carvings. Died 1555.

Agnolo, Domenico. He excelled Giuliano in wood-carving, and was a reputable architect. He completed the terrace for the house of the Nasi family, which his father had commenced, and executed several good architectural works. He promised to excel both his father and brother, but died before he reached his prime.

Agoracritus, born in the island of Paros. Scholar of Phidias. Brass-caster and sculptor. He was so much the favorite of Phidias, that the master is even said to have put the name of this disciple upon some of his own works. Four of the works of Agoracritus are mentioned by different authors: namely a statue of Zeus; a statue of the Ionian Athene, in the temple dedicated to her at Athens; a statue in the temple of the great goddess at Athens, probably a Cybele;

and the Rhamnusian Nemesis. It is said of this last that it was originally a Venus, for Agoracritus and Alcamenes contended with each other in making a statue of that goddess, and when the Athenians gave the preference to the statue of Alcamenes, Agoracritus changed his to a Nemesis, and sold it to the people of Rhamnus, making the condition that it should not be set up in Athens. Although this story is often repeated, it is not known to be true, and Pausanias says that this same Nemesis was the work of Phidias; but be that as it may, there is no doubt that Agoracritus was a great sculptor from 440 to 428 B. C. and the other works attributed to him were undoubtedly his own.

Agostino and **Agnolo**, Sienese sculptors, died 1348 and 1350. In 1284 Giovanni Pisano visited Siena to prepare designs for the Cathedral. Agostino, said to have been at this time about fifteen years old, became his pupil. So great was his talent, and his application to study, that he soon surpassed his co-disciples. Meantime his young brother, Agnolo, had made some secret attempts at sculpture, and from constant intercourse with Agostino and other artists had acquired a love for their art. At length Agostino prevailed upon Giovanni to employ Agnolo, together with himself, in executing a marble altar for Arezzo. Agnolo so acquitted himself, that Giovanni continued to employ the two at Pistoja, Pisa, etc. They also studied architecture, and in 1308 were employed by the Nine, who ruled Siena, to make designs for a palace. When Giovanni died they were appointed architects to the State, and in 1317 directed the building of the north front of the Cathedral. After designing the Porta Romana and other gates, a church, convent, etc., they were invited to Orvieto by the Tolomei family, and there executed sculptures for the ch. of S. Maria. In 1326 Giotto visited Orvieto, and pronouncing the Sienese brothers the best sculptors who had worked there, recommended them to Piero Saccone da Pietramala, as the best persons he could employ to construct the tomb of Guido, bishop and lord of Arezzo. This work they did after the plan of Giotto, which occupied them three years. The tomb was very beautiful, and was adorned with sixteen relievi, representing the principal events in the life of Guido. They then executed an altar for the ch. of S. Francisco at Bologna, and when the Pope promised to remove to that city, these sculptors were employed to make designs for the castle fortress to be built for his reception. While they were at Bologna the Po burst its banks and caused great destruction of life and property. These brothers found means to reconduct it to its channel, and for this were honorably rewarded by the lords of Mantua, and the house of Este. In 1338 they returned to Siena, where a new church was erected after their designs, and they were employed to construct a fountain on the principal piazza of the city. This was successfully done, and the water let on June 1, 1343, greatly

to the joy of the Sienese, and the glory of the artists. After several other works in Siena, Agnolo went to Assisi to build a tomb, while Agostino remained at Siena in the service of the state, where he soon after died. It is not known where Agnolo died.

Agresti, Livio, called also Livio da Forli, from the place of his birth, the date of which is not known, died about 1585. He was a fellow-student with Luca da Ravenna under Pierino del Vaga at Rome. Vasari calls him the rival of Luca. There are works of Agresti in many churches and public buildings at Rome. In S. Caterina de Funari he painted an "Annunciation" and "SS. Peter and Paul." In a chapel of S. Spirito in Sassia, the "Assumption of the Virgin." Pope Gregory XIII. employed him to assist in the great works at the Vatican, where he painted a fresco in the grand staircase, representing the submission of Philip of Arragon to Pope Eugenius III. But his best works are in Forli. In a chapel of the Cathedral he painted the "Last Supper," and in the vault some fine figures of the prophets. He also painted seven pictures on cloth of silver, to be used as hangings for the Card. of Augusta, who sent them as a present to the King of Spain, in which country they were thought very beautiful. He also painted a picture on cloth of silver for the ch. of the Theatines in Forli.

Agricola, Christopher Ludwig, born at Regensburg (1667–1719). Portrait and landscape painter. He studied principally from nature when travelling, and his pictures resemble those of Poussin. He lived some time at Naples, and some of the pictures he painted there were carried to England. In the Dresden Gall. there are two works of his, Nos. 1784 and 1785. The Vienna Gall. has one of his finest landscapes, representing the ruins of a monument and the pillars of a temple, seen between the trees.

Agua, Bernardino del, a Venetian painter. He executed frescoes in the cloister of the court of the Evangelists at the Escurial. These he did under the direction of Tibaldi, and after the sketches of that master, who attributed the defects in them to the haste with which Philip II. would have them done, rather than to any fault of Agua.

Agüero, Benito Manuel de, born at Madrid (1626–1670), pupil of Martinez. When Philip IV. visited the studio of that master he was attracted by Aguero's wit as much as by his artistic powers. He painted a "S. Ildefonso" for the nuns of S. Isabel, which was like Titian in color. His usual subjects and those in which he excelled were battle-scenes and views of cities.

Aguiar, Tomas de, a gentleman of Madrid, — flourished about 1660. He acquired considerable reputation for small pictures in oil. He painted the portrait of Antonio de Solis, who in return wrote an extravagant sonnet in praise of Aguiar.

Aguirre, Francisco de, a pupil of Caxes. He was a portrait-painter and restorer of pictures, to which last profession he espe-

cially devoted himself. He commenced at Toledo in 1646, and was employed to restore the pictures in the Cathedral. Like many others who have done like work, he did not adhere to the original, but introduced his own ideas, thus destroying the true value of the paintings.

Ainemolo, Vincenzo, born at Palermo, died 1540. The most important Sicilian artist of the sixteenth century. It is believed that he went to Naples, where he studied the style of Perugino. He went at length to Rome, and became famous as an imitator of Raphael. His works are mostly in Palermo, and the best one represents the "Virgin and Child" between four saints. It is in the ch. of S. Pietro Martire. At S. Domenico there is a "Descent from the Cross," which is, in some of its figures, almost a copy of Raphael's "Spasimo di Sicilia." In several other churches of Palermo, and in its gallery, there are works of this artist.

Aikman, William, born in Aberdeenshire (1682–1731). He studied law, but in 1707 left Scotland, and travelled extensively on the Continent, and in the East. He next spent some years in Rome, and studied painting under Sir John Medina, and then established himself as a portrait-painter in Edinburgh. He had no success, and in 1723 removed to London, where he became the friend of Sir Godfrey Kneller, whom he imitated. His career was short. There is a head of Gay by Aikman, which is good. He had good literary parts, and was the friend of Allan Ramsay, and of Thomson, who wrote his elegy. He was taken to Scotland for burial.

Aken, Joseph van, died in London 1749. A Flemish artist, he passed most of his life in England, and painted on velvet and satin with great success. He was often employed by other artists to paint figures in landscapes, in which he was very skilful.

Akerboom. Dutch painter of interiors, who flourished about the middle of the seventeenth century. His pictures are very highly finished.

Akers, Benjamin, called also Paul, born at Saccarappa, Maine, 1825, died at Philadelphia, 1861. His father owned a saw-mill, in which as a boy he spent much time. His most striking characteristics were intense attachments to persons and places, and extreme love of adventure and travel. When at work in the saw-mill, by means of a turning lathe, he made beautiful toys, and specimens of ornamental wood-work, from original designs. He invented a shingle machine, which is now in use. He went to Portland and tried to be a printer. He also attempted to paint, but it was not until his attention was attracted to a plaster cast that his true vocation was revealed to him. He went in 1849 to Boston and was instructed in plaster-casting by Joseph Carew. He returned home, and after a few attempts at moulding, in a good degree successful, he opened a studio in Portland with Tilton, the landscape-painter. During the

THE VOW. By Titian.

(Belvedere, Vienna.) See p. 571.

two following years he made several portrait busts, so excellent as to establish his reputation. In 1852 he went to Florence, where he passed a year in study and labor. Returning home he made his "Benjamin in Egypt," which was burned in the Portland Exchange. He passed a winter in Washington, where he made models for portrait busts of many eminent men. Some medallions also, which were much admired, especially that of Samuel Houston. He modelled a head of "Peace," and visited Providence, R. I., to execute commissions in portrait busts. In 1854 he went to Rome, and finished in marble the heads modelled in America. He copied works in the Vatican to fill American commissions, and also executed several original designs; "Una and the Lion," "Diana and Endymion," "Girl pressing Grapes," "Isaiah," "Schiller's Diver," and the "Reindeer," being those most admired. He then went to Venice, Switzerland, Paris, and England, and again to Rome, where he made a colossal head of Milton, the "Lost Pearl Diver," and "Saint Elizabeth of Hungary," which last was often repeated for his American admirers and patrons. He was never strong, and his health now failed. He came to America, but was obliged soon to seek a milder climate. He returned to Rome, and the last work he did there was a medallion likeness of his wife. In 1860 he came again to America, and went to pass the winter in Philadelphia. He devoted himself to his loved art as much as his failing strength would allow, and left the head of a cherub still unfinished when he died. His religious and sensitive character acquired for him from his young companions the nickname of S. Paul. By this name he "became endeared to his friends and known to fame." His love of Nature and of children was intense. "It makes no difference," he would say, "what happens to me, so long as I can hear sparrows sing and see children roll on the grass." His literary attainments were fine, as is proved by his paper on "Art-expression" and "The Artist Prisoner." Many of his writings have never been given to the public.

Alba, Macrino d' or **Giangiacomo Fava**. Lived mostly at Turin, and flourished about 1500. In the Städel Institute at Frankfort, there is a picture of the "Madonna," with the histories of Joachim and Anna on folding side panels, by this master. It is "dignified and full of character."

Albani, Francisco, born at Bologna (1578–1660). Son of a silk merchant. His father desired to bring him up to his own profession, but his decided art-genius so asserted itself that he was placed in the academy of Denys Calvert, where Guido Reni was a pupil. Albani and Guido became friends, and when the latter went to Rome and entered the school of the Caracci, Albani quickly followed. Here his talent soon brought him to notice, and there are many of his works in Rome. When Annibale Caracci was employed on the

frescoes of S. Giacomo degli Spagnuoli, he fell sick, and by his recommendation Albani was selected to finish them. He also painted the mythological frescoes in the Verospi (now Torlonia), palace. In the Borghese Gall., and at Turin, are his famous pictures of the "Four Elements." He also painted for the Duke of Mantua the stories of "Diana and Actæon," and "Venus and Cupid." Returning to Rome, he painted the large pictures in the Tribune of the Madonna della Pace and the "Martyrdom of S. Sebastian" in the church of the same name. His best religious works at Bologna are the "Baptism of Christ" in S. Giorgio, the "Annunciation" in S. Bartolomeo, and the "Resurrection" in S. Maria de Galeria. But his best pictures are those of mythological and fanciful subjects, in which both figures and landscapes were well done. Beauty was his characteristic rather than power. Lanzi calls him the Anacreon of painting, and says, "Like that poet with his short odes, so Albani from his small pictures acquired great reputation, and as the one sings of Venus and the Loves, and maids and boys, so does the artist hold up to the eye the same delicate and graceful subjects." He had every advantage in his own home for the perfection of such pictures. His villa was well situated, and afforded him lovely views of nature. His wife was beautiful, and bore him twelve children, so lovely that not only he, but the sculptors Algardi and Fiammingo are said to have used them as models. The works of Albani are in almost every large gal-

CUPIDS. BY ALBANI.

lery, for he either painted duplicates, or caused his scholars to paint those to which he put the finishing touches. The "Toilet of Venus,"

at the Louvre, and the "Landing of Venus at Cytherea," in the Chigi Palace at Rome, are among his finest works. One of his oft-repeated and pleasing subjects is the "Infant Christ" asleep on the cross.

ENGRAVINGS AFTER THE WORKS OF ALBANI.

Engraver, AGUILA, Francisco Faraone. The Last Supper.

Engraver, AUDRAN, John. Infant Saviour regarding the Cross presented by Angels.

Engraver, AVELINE, Peter. The Wrath of Neptune. Inscribed, *Quos ego.*

Engraver, AVRIL, Jean Jacques. Diana and Actæon; The Bathers surprised.

Engraver, BARTOLI, Pietro Santi. The Birth of the Virgin.

Engraver, BAUDET, Stephen. The Virgin teaching the Infant Jesus to read; The Woman of Samaria; Four plates of the Loves of Venus and Adonis; Four circular prints of the Four Elements.

Engraver, BONAVERA, Domenico Maria. The Baptism of our Saviour by S. John.

Engraver, CANALE, Giuseppe. Adam and Eve driven from Paradise.

Engraver, CHATEAU or CHASTEAU, William. The Baptism of Christ by S. John.

Engraver, CREPY or CRESPY, John and Louis. The Nativity.

Engraver, DAULLÉ, John. A Charity with Three Children.

Engraver, DUFLOS, Claude. The Annunciation.

Engraver, FARIAT or FARJAT, Benoit. The Holy Family with S. John.

Engraver, FREY, James. A Charity with Three Children; The Rape of Europa.

Engraver, FREZZA, Giovanni Girolamo. The Gallery of the Verospi Palace. Seventeen plates.

Engraver, HAINZELMANN, Elias. Christ appearing to Magdalene.

Engraver, LANDRY, Peter. Christ and the Woman of Samaria.

Engraver, LASNE, Michael. The Virgin in the Clouds, with a crescent; oval.

Engraver, MOLA, Pietro Francisco. Holy Family with Angels presenting Flowers to the Infant Jesus.

Engraver, MOLA, John Baptist. Cupid in a Car, drawn by Loves.

Engraver, PICART, Stephen. The Ecce Homo, with Three Angels.

Engraver, VALET or VALLET, William. The Holy Family, called La Laveuse.

Engraver, VOUILLEMONT, Sebastian. Marriage of S. Catherine.

Albani or **Albano, Gio. Baptiste,** died 1668. Brother of Francisco, whom he imitated so closely that his pictures were sometimes mistaken for his.

Alberelli, Giacomo, born at Venice (1600–1650). Pupil of Jacopo Palma, the younger, with whom he painted thirty-four years. Several pictures by Alberelli are in his native city, the most esteemed being the "Baptism of Christ" in the ch. of the Ognissanti.

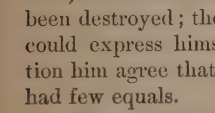
Alberici, Enrico, born at Vilminore in Bergamo (1714–1775). Pupil of Ferdinando Cairo of Brescia. He had a good reputation, and painted his principal pictures for the ch. Dei Miracoli, at Brescia.

Albertinelli, Mariotto, born at Florence (1474–1515). His father placed him with a goldsmith, but he determined to be a painter, and entered the school of Cosimo Rosselli, where he was the intimate friend of Baccio della Porta, called Fra Bartolommeo. Mariotto imitated Baccio so closely as to render it difficult to distinguish between the two, especially in some works which they did in company, and he was called a second Bartolommeo. After they left Rosselli they dwelt together. Mariotto became the protégé of the wife of Pietro dei Medici, and painted for her several pictures, besides her own portrait. When Pietro was banished, Mariotto returned to the house of Baccio. When the latter became a monk, Mariotto was almost insane with grief, and could interest himself in nothing. Baccio had left unfinished the "Last Judgment" for the Cemetery of S. Maria Nuova, and as he had received part payment for it he desired Mariotto to complete it. He did this with great care. He could not equal Baccio, because not equally gifted by nature; but the pictures of both had the same life in action, elegance in proportion, and sharpness and careful minuteness in finish. His earlier works were lost. One of the oldest known is No. 25 Louvre, "Christ appearing to the Magdalene." In 1503 he executed "The Salutation," now in the Uffizi, and generally considered his master-piece. He next painted the fine "Nativity," No. 365 Pitti Gall. Soon after this Fra Bartolommeo resumed his brush and became the head of the work-shop of S. Marco. Mariotto painted "The Crucifixion," No. 24 Louvre, and received many pupils. He spent much time attempting to improve oil mediums, being especially dissatisfied with the white, but his experiments amounted to little. He could not endure criticism, and became so disgusted with it that he forsook painting and kept a tavern. He declared himself then "where there was no embarrassment with perspective, foreshortenings, or muscles, and no criticism or censure to dread;" and that his former calling "was to imitate flesh and blood, whereas that he had adopted made both flesh and blood." But he soon hated this more than painting, which he resumed. Late in life he went to Rome, where he became ill. He was taken to Florence on a litter,

and died. The following are some of his works not yet mentioned: A "Trinity," No. 73, Florence Acad. of Arts; an "Annunciation" at Munich, Pinacothek, Saal. No. 545; "Marriage of S. Catherine," on wood, Hermitage, St. Petersburg, No. 21; an "Assumption" in Berlin Mus., painted by Mariotto and Baccio; National Gall., London, No. 645, and many others in the Prince Gortschakoff Gall., St. Petersburg; the Ex-Pourtalès Gall., Paris, etc.

Alberti, Leon Battista, born at Venice (1404–1472). The name of Alberti is distinguished in all branches of Art. Leon was an architect and of a noble family of Florence; at the time of his birth his parents were in Venice, in order to escape persecution at home. He was a man of superior literary talents and cultivation, a fine mathematician and geometrician. He wrote ten books upon architecture in Latin, three books on painting, and other smaller works. Under Nicholas V. and in connection with Bernardo Rossellino, he superintended numerous public works at Rome. At Rimini, for Sigismondo Malatesta, he made a model for the ch. of S. Francisco. He was next employed by Gio. di Paolo Rucellai, who had determined to adorn the principal façade of S. Maria Novella at his own cost. This work was completed in 1477, and was much admired. For the Rucellai family he also designed palaces, and a chapel in the ch. of S. Pancrazio. For Ludovico Gonzaga, Marquis of Mantua, he modelled the chapel which he built in the Nunziata at Florence. He went afterwards to Mantua in the service of the same nobleman, and made designs for the ch. of S. Andrea, and other works. Leon painted a few pictures, which have been destroyed; they had no great merit, but served to show that he could express himself with brush or pencil. All writers who mention him agree that as a refined, elegant, and scholarly gentleman he had few equals.

Alberti, Michele, born at Borgo S. Sepolcro, 1527. Pupil of Daniello Ricciarelli, called da Volterra. His principal work was a picture of the "Murder of the Innocents" in the church of Trinità-di-Monti at Rome.



Alberti, Cherubino, born at Borgo S. Sepolcro (1552–1615). Son of the preceding, by whom he was instructed in painting. His principal pictures were in the church of S. Maria in Via at Rome. He is chiefly distinguished as an engraver. It is not known with whom he studied this art, but his plates are remarkable for his time. They seem to have been executed entirely with the graver, the point not being used. His figures were better than his draperies. His prints have preserved some of the friezes of Polidoro da Caravaggio, which were upon the façades of public edifices, and have been destroyed. His plates number about 180, of which 75 are from his own designs. The following are some of the best designed by himself: —

Portrait of Pope Gregory XIII; oval, with ornaments.
Portrait of Pope Urban VII.; oval, with ornaments.
Portrait of Henry IV., of France; oval, 1595.
Portrait of Pietro Angelo Bargeo.
Judith, with the head of Holofernes.
The Nativity; inscribed, *Deus omnipotens, etc.*
The Flight into Egypt, 1574.
Another Holy Family; S. Joseph seated, with a Book.
The Body of Christ supported in the Clouds by an Angel, inscribed, *Magnum pietatis opus, etc.*
The Virgin Mary and Infant in the Clouds; inscribed, *Regina cœli.*
Mary Magdalene Penitent, 1582.
S. Catherine receiving the Stigmata, 1574.
S. Christian drawn out of the Sea.
S. Francis receiving the Stigmata, 1599.
S. Charles of Borromeo, kneeling before the Virgin and Infant, 1612.
Six of Children, for ceilings; dedicated to Card. Visconti, 1607.

Alberti, Giovanni, born at Borgo S. Sepolcro (1558–1601). Brother of Cherubino, and instructed by their father. He excelled in landscapes and perspective, and the figures in his pictures were often done by Cherubino. Pope Gregory XIII. employed him in the Vatican, and Clement VIII. in the Lateran. His portrait is in S. Luke's Acad.

Alberti, Durante, born at Borgo S. Sepolcro 1538, died at Rome 1613. Went to Rome when very young. Gregory XIII. was then Pope. He soon distinguished himself, and his pictures are in several places in Rome. He was buried with great distinction in the Chiesa del Popolo, and his portrait is in the Acad. of S. Luke. In the ch. of S. Maria de Monti he painted "The Annunciation," and in S. Girolamo della Carita, an entire chapel in fresco, and the altar-piece in oil, which last represented the Virgin and infant Saviour with SS. Bartolomeo and Alessandro.

Alberti. There were other artists of this name, whose works are not well defined. Antonio of Ferrara lived in 1450, and had a son of the same name. Pietro Francisco (1584–1638) was a son of Durante, and was a painter and engraver.

Albertoni, Paolo, died about 1695. This artist was a follower of Carlo Maratti, and painted in his style. Some of his pictures are in the churches of S. Carlo, S. Maria, and other churches in Rome.

Albertus, H. C., born in Saxony; died 1680. His portrait of John Seckendorff, rector and professor of Zwickau, is a fine work of art.

Albini, Alessandro. Zani says he was born in 1586 and died in 1646. Malvasia calls him a Bolognese, and a disciple of the school

of the Caracci. He made designs for the funeral ceremonies of Agostino Caracci, which greatly added to his reputation. At Bologna there is a picture by this master in the ch. of S. Michele in Bosco, representing the "Sepulture of SS. Valerian and Tiburtius," and another in S. Pietro Martire, representing SS. Peter, Catherine, and Cecilia.

Alcamenes, born at Athens, scholar of Phidias, perhaps of Critias also. Brass-caster, sculptor, toreutes, and cleruchos in Lemnos. He flourished from 444 to 400 B. C. His chief productions were images of the gods. Among these were two statues of Athene, one of which, after the expulsion of the thirty tyrants by Thrasybulus, was placed in the temple of Hercules at Thebes, together with a colossal statue of Hercules by the same sculptor (403 B. C.); a three-formed Hecate (the first of its kind), and a Procne in the Acropolis at Athens; a statue of Mars in the temple of that god at Athens; the Battle of the Centaurs and Lapithæ upon the western pediment of the temple at Olympia; an Æsculapius at Mantineia; a bronze statue of the victor in the Pentathlon; and a statue of Hephæstus which represented his lameness without making it a deformity. But the most renowned of all his works was his "Venus," called from where it was set up, Ἡ ἐν κήποις Ἀφροδίτη. The breasts, hands, and cheeks were particularly admired; and it was said that Phidias put the finishing touches to this work. Some suppose that this was the statue which took the prize from that of Agoracritus. There is also a story that Alcamenes and Phidias contended in making a statue of Athene, and that before they were set up that of the pupil was most admired for its beautiful finish, but when they were in place the strong lines of that of the master were so effective that the Athenians gave him the preference.

Aldegrever, Heinrich, born at Soest in Westphalia, (1502–1562). As a painter he is less important than as an engraver. His style so closely resembles that of Albert Durer that he has been called Albert of Westphalia. His works show untiring labor, but his figures are often deformed and even hideous. In the Berlin Gall., a picture by him of the "Last Judgment" is very peculiar, especially in the upper part where Christ, the Virgin, and John the Baptist, are represented; the trumpet-angels and the demons among the damned are worthy of notice, and in fact the whole picture is very striking. In the National Gall., London, there is a "Crucifixion" by Aldegrever. In the Berlin Mus. there is a portrait of an old man, and in the Lichtenstein Gall. at Vienna one of a youth, which is clever. His prints are numerous. Among the portraits, those of Luther, Melanchthon, John of Leyden, and Bernard Knipperdolling, deserve notice. Of historical and religious subjects there are no less than one hundred and thirty-nine well-known plates. In one of Titus Manlius, ordering the execution of his son,

the instrument of death resembles the French guillotine; this is dated 1533. Thirteen plates of the "Labors of Hercules" are fine and rare, and the etching of "Orpheus and Eurydice," the only one of this master, is very rare.

Aldighiero, or **Altichiero da Zevio,** a native of Zevio, near Verona, was a painter of the early Paduan School. He decorated the chapel of S. Felice in S. Antonio at Padua with wall paintings, about 1370. Lübke says he displayed in his works a lively conception and richly finished coloring. The pictures in this chapel represent scenes from the legend of S. James Major. That of the landing of the body of the saint on the coast of Spain, is especially fine. He was associated with D'Avanzo Veronese, who was one of the worthiest of the followers of Giotto, and their pictures were equal to any of the school of that master. Aldighiero was so much associated with other artists that there have arisen never-ending disputes as to what he did or did not do, but the records show that he painted the chapel of S. Felice. In the work of Crowe and Cavalcaselle, it is said to be no exaggeration to call this chapel the noblest monument of the pictorial art of the fourteenth century, and that none but the greatest Florentines had done better.

"**Aldobrandini Marriage.**" This is one of the most valuable relics of ancient painting. It was discovered on the Esquiline Hill, near the arch of Gallienus, in the early part of the seventeenth century, during the time of Clement VIII. It was taken from the wall, and became the possession of Cardinal Aldobrandini, who after having it restored by Domenico del Frate, placed it in his villa on the Quirinal; hence its name. It is a composition of ten figures, and represents three scenes arranged like an ordinary bas-relief. In the centre the bride is seated on a bed, while another female speaks to her; the bridegroom is crowned with ivy, and seated on a stool at the end of the bed with his face turned to the bride. On one side the attendants make ready a bath; on the other musicians sing the "Epithalamium" or wedding song. In 1818 Pius VII. paid 10,000 scudi, or about 2,000 guineas for this fresco, and placed it in the collection of the Vatican.

Aldrovandini, Mauro, born at Bologna (1649–1680). An eminent architect. As a painter he belonged to the School of Cignani, with whom he painted in the Palazzo Publico at Forli.

Aldrovandini, Tommaso, born at Bologna (1653–1736). Nephew of Mauro, by whom he was instructed. He excelled in perspective and architectural views, and worked much with Carlo Cignani and Antonio Franceschini, who executed figures. In conjunction with the latter, Tommaso painted the "Council Chamber of Genoa," his greatest work.

Aldrovandini, Pompeo Agostino (1677–1739). Cousin and pupil of Tommaso. One of the most celebrated Italian painters of

his time. He worked in oil, fresco, and distemper, and was much employed on the public buildings of Vienna, Dresden, and Prague.

Aleman, Cristobal, introduced the art of glass-painting in Seville and painted a window for the Cath. in 1504.

Alen or **Olen, Jan van,** born at Amsterdam (1651–1698). A painter of landscapes and still-life. A good imitator of Melchior Hondekoetor.

Aleni, Tommaso, born at Cremona (1500–1560). Scholar of Galeazzo Campi. His works were so much like those of his master as to be distinguished with difficulty, as may be seen in the ch. of S. Domenico at Cremona.

Alesio, Mateo Perez de, born at Rome. Flourished about 1585 ; died 1600. He went to Spain, attracted by the generous love of art of King Philip II. His chief works were fresco-paintings in the churches of Seville. Grandeur of design was his chief characteristic. In the Cath. of Seville he painted a S. Christopher, which is still preserved. The figure of the saint is thirty-three feet high, and his leg is three feet across the calf. This was done in 1584. He also painted in the ch. of S. Miguel, and other public edifices. Alesio was almost the first to acknowledge the superiority of Luis de Vargas, but it is said that he returned to Rome, because the pictures of Vargas were preferred to his own.

Alexander, Francis, born in Windham County, Conn., in 1800. At eighteen he was a school-teacher. He commenced his painting by attempting to reproduce in water-colors the beauties of some fish he had caught. His success was a surprise, both to himself and his mother, who encouraged his further use of the brush. In spite of scanty means he went to New York, and studied with the Scotchman, Alexander Robertson. He made friends, and received some commissions in Providence. From there he went to Boston, and soon made a good reputation as a portrait painter. In 1831 he went to Italy, where he resided for many years. In 1833, together with Harding, Fisher, and others, he exhibited a number of his pictures in Boston.

Alfani, Domenico di Paris, born at Perugia 1483, living, 1553 ; time of death not known. Scholar of Perugino. He was an ardent admirer of Raphael, whose style he imitated ; had little originality. In middle life he caused his family of natural children to be legitimized and made his son Orazio his partner. He was a registered master in Perugia in 1510. The earliest known picture of his is a "Madonna and Child with SS. Gregory and Nicholas" in the Collegio Gregoriano at Perugia. It is on wood, in oil, figures life-size, dated 1518. A fine picture, full of the beauties of Raphael. In the ch. of S. Francisco at Bettona is a fine fresco of the "Virgin and Child" with four saints, which reminds one of the "Madonna di Foligno." At Diruta in the ch. of S. Antonio Abbate, there are

four pictures representing scenes in the life of S. Anthony; much injured. In the Cath. of Città della Pieve is an altar-piece by Domenico: wood, oil, figures life size, dated 1521. In the gallery at Perugia a "Virgin and Child" with saints and angels: wood, oil, figures life size. In 1527 Rosso was at Perugia with Alfani, and from that time his style seems changed, which may be seen in the pictures at S. Giuliana at Perugia. In 1553 the father and son together painted a "Crucifixion" for S. Francesco at Perugia, and as they painted much in conjunction, there are various pictures which cannot be assigned to either one. One of these is a graceful "Holy Family" in the tribune of the Uffizi. In 1525 he painted frescoes at the villa of Prepo near Perugia. In 1527 he was commissioned to paint an altar-piece for Castel Rigone. In 1535 he painted the arms of Paul III. on the Pal. of Perugia; in 1536 a "S. Louis" in S. Francesco, and in this same year married the mother of his children. His will was made in 1549, and as before said, he was living in 1553.

Alfani, Orazio di Paris, born at Perugia 1510, died at Rome 1583. Also a pupil of Perugino and an admiring imitator of Raphael. His reputation more than equalled that of his father. In the transept of S. Francesco at Perugia is a "Nativity" by this artist, singular for the introduction of "S. Anna" who has a basin of water; said to have been dated 1536. Perugia Gall., No. 59, formerly in the Carmine, is a work of Orazio's, as are also Nos. 140, 142, 159, 132, 163, 144, 145, and 146, in the same gallery. There are several of his works in S. Francesco and S. Pietro at Perugia. At the Louvre "The Marriage of S. Catherine," No. 26, dated 1548, is by this master. There are many more of his pictures, in Perugia mentioned in the Guides. Orazio was registered in the guild of Perugia in 1545; elected architect of the town in 1576, but retained the office a very short time. He was first president of the Acad. of Perugia, founded in 1573.

Alfaro y Gamon, Don Juan de, born at Cordoba 1640, died at Madrid 1680. He studied first with Antonio de Castile, and then with Velasquez. His pictures imitate the latter, and also remind one of Vandyck in color. He is said to have been very vain, and to have copied some prints, and put on each of them, *Alfaro pinxit*. To punish him, Castillo painted one, and subscribed it *Non pinxit Alfaro*, which passed into a proverb. He was also a poet, and had good literary attainments, but his memory is stained by ingratitude. The Admiral of Castille was his patron; still when he was banished Alfaro forsook him, and yet did not hesitate to solicit his patronage when recalled. The rebuff he received is said to have brought on melancholy and caused his death. In the ch. of the Carmelites is his "Incarnation," and at Madrid, in the ch. of the Imperial College his celebrated "Guardian Angel."

Alfon, Juan, born at Toledo. In 1418 he painted several *reliquaries* for the Cathedral which are still preserved.

Algardi, Alessandro, born at Bologna 1598. He was an architect, sculptor, and engraver. A pupil of Giulio Cesare Conventi. His plates which remain are few ; they are executed with a graver, in the free bold manner of Agostino Caracci, and are as follows : —

A large, upright plate of The Crucifixion.

The Souls delivered from Purgatory ; oval.

The Blind Beggar and his Dog ; *after Caracci.*

Eighty plates of the Cries of Bologna ; *after Caracci.*

These were executed in conjunction with Simon Guillain. He is best known as a sculptor by a large *rilievo* in marble, over an altar in S. Peter's at Rome. It represents the appearance of SS. Peter and Paul to Attila and his hosts. While this work has some merit, it has great faults, especially those of confusion and want of breadth.

Aliamet, Jacques, born at Abbeville 1728, died in Paris 1788. An engraver who excelled in landscapes and sea-pieces.

Aliamet, François Germain, younger brother of Jacques. Born at Abbeville 1734. After studying engraving in Paris, he went to London, where he was under Sir Robert Strange. His works were inferior to his brother's, and consisted of portraits and historical subjects.

Aliberti, Gio. Carlo, born at Asti (1680–1740). His principal works were frescoes in his native city. He painted the cupola of S. Agostino, and other pictures for the same church. Bryan says, " His style consists of a mixture of Maratta, of Gio. da S. Giovanni, and of Correggio ; heads and feet that might be attributed to Guido or Domenichino ; forms peculiar to the Caracci ; drapery of Paolo, and colors of Guercino."

Alibrandi, Girolamo, born at Messina (1470–1524). Pupil of Gio. Bellini, and a friend of Giorgione at Venice, where he spent many years. He then entered the school of Leonardo at Milan. He has been called the Raphael of Messina. The *chef-d'œuvre* of Messinian pictures is his " Purification " in the ch. of Candelora. It has perspective, grace, and pleasing color. Polidoro admired it so much that he painted a " Deposition from the Cross " in distemper, to serve as a cover and protection to it.

Aliense. See Vassilacchi.

Allan, David, born at Alloa, Scotland (1744–1796). After studying in the Academy at Glasgow, he went to Italy, and took the prize medal at the Acad. of S. Luke, for the best historical composition. It is difficult to understand how he could have excelled, judging from his etchings, or the engravings from his pictures.

Allan, Sir William, born at Edinburgh (1782–1850). Studied

at the same time as Wilkie in the Trustees' Acad. in his native city. He went to London, where he met with no success, and in 1805 went to St. Petersburg, where he made a good name, as a portrait painter. He visited the interior of Russia, Tartary, and Turkey. He afterwards painted pictures illustrative of the scenes of those countries, such as the "Circassian Captives," "Prisoners conveyed by Cossacks to Siberia," etc. He returned to England in 1814. In 1830 visited the continent; in 1834 went to Spain; in 1838 became president of the Royal Academy of Scotland, was the successor of Sir David Wilkie, as Limner to the Queen in Scotland, and was knighted in 1842. In 1843 he exhibited the "Battle of Waterloo," now in the Coll. of the Duke of Wellington. In 1844 he went again to Russia, and after his return, painted the picture now in the winter palace of the Emperor, representing "Peter the Great teaching the Art of Ship-building to his Subjects." He died in his studio at Edinburgh, before an unfinished picture of the "Battle of Bannockburn."

Allegri, Antonio da Correggio, or **Antonio Lieto da Correggio.** Allegri and Lieto are synonymous, and have the same meaning as the Latin Leatus (joyful). Born at Correggio (1494–1534). His father, Pellegrino Allegri, was a respectable merchant. Very little is known of the early life of Correggio, but it is thought that he was a pupil of Tonino Bartoletto of his native city. He probably studied the works of Leonardo da Vinci, and the painters of Mantua and Modena, for he fled to Mantua in 1511 on account of the plague at Correggio. He appears, however, to have been largely the founder of his own style. He is the greatest master of light and dark, or chiaro-scuro, whether effected by color or shades. His management of light was wonderful; he gave the most brilliant effect without dazzling, and his deepest shades were not dull. In all his subjects there is life and motion. He loved to depict the joyousness of childhood, while his representation of earthly love was blissful, and that of heavenly love fervent. If sorrow was represented, it was deepened by the contrast with his usual joyousness. His passion seems to have been foreshortening and violent perspective. For his cupola paintings, this was a necessity, but he used it often apparently for the mere love of it, as in one instance he painted a "Madonna" sitting on her throne as if seen from below, and her knees appear almost to touch her breast. He was the first modern artist who excelled in chiaro-scuro, and is allowed to be still unequalled. When twenty-five years old, he was at Parma, and had an established reputation. In 1520 he contracted to paint the dome of S. Giovanni Evangelista, the payments for which extended through four years. He had previously painted in Parma, some mythological designs for the convent of S. Paolo. We are amazed that these designs were chosen for a cloister; but Lanzi says, "Our wonder will cease, when we reflect,

that the same place was once the residence of a lady abbess, at a time when the nuns of S. Paolo lived unguarded by grates, in which every abbess sought to enjoy herself, held jurisdiction over lands and castles, and independent of the bishop, lived altogether as a secular personage." At Correggio, before this time, Allegri had painted altar-pieces. The Madonna at Dresden, called "The Madonna del S. Francesco," is claimed to have been painted when he was but twenty-one, and the "S. George," also at Dresden, is another early work. At S. Giovanni he painted "The Ascension of Christ," who is represented as suspended in air, in the centre, while the Apostles are seated on the clouds below. In the pendentives are the Evangelists and four fathers of the church. This was the first instance of remarkably foreshortened figures, and was grand in arrangement and detail. But Correggio brought his style to perfection, in the cupola of the cathedral, at Parma.

This was done between 1526 and 1530. Here he represented "The Assumption of the Virgin." In the centre, high up, is Christ, who seems to precipitate Himself to meet his mother. The principal group, of the Virgin borne in triumph by angels, is much lower down, while between that and Christ are several saints, both male and female, which are wonderfully foreshortened. All the light proceeds from the glory around Christ. This occupies but the upper half of the dome. Below are the Apostles between the oblong windows, which are in this part of the dome; above the windows are genii; the whole is a vast throng of angels, saints, etc., for in the four pendentives beneath the cupola, are the patron saints of Parma, seated on clouds, and surrounded by angels. A pious rapture seems to be diffused through all, and the richness and boundlessness of the effect can scarcely be conveyed in language. Of course these figures are all much foreshortened, and the artist was told, "*Ci avete fatto un guazzetto di rane*" (you have given us a hash of frogs). Besides these wonderful frescoes, there are many altar-pieces and easel pictures by Correggio. One of the most beautiful is the S. Jerome, at Parma, called "Il Giorno," the day, in contrast with "La Notte," or "The Adoration of the Shepherds," at Dresden. "The Marriage of S. Catherine" is one of the most beautiful and oftenest repeated of his small pictures, and the best example is in the Louvre. In Kugler's "Handbook," the editor remarks in a footnote (page 423), when speaking of this picture: "This subject was comparatively late; S. Catherine of Siena died in the fourteenth century, and was not canonized till 1461. The painters appear to have improved on the legend." Here is a mistake. The picture illustrates the legend of S. Catherine of Alexandria, who died in the fourth century, and has no reference to S. Catherine of Siena. "La Zingarella" (the Gypsy), so called from the turban worn by the Virgin, is a picture of "The Repose during the Flight to Egypt,"

and is very beautiful. Other important pictures in the Gall. at Parma are "The Madonna della Scodella," so called from the cup in the hand of the Virgin; "The Deposition from the Cross," and "The Martyrdom of SS. Placida and Flavia." At Dresden, besides those already mentioned, there are "The S. Sebastian," which has sometimes been called the most beautiful of all the figures of Correggio; "The Reading Magdalene," and a portrait, said to be that of

MAGDALENE. BY CORREGGIO.
Dresden Gall.

the physician to this master. The National Gall., London, has the "Ecce Homo," "Venus and Mercury teaching Cupid his Letters," and the "Vierge au Panier." In the Coll. of the Duke of Wellington is "The Agony of Christ upon the Mount of Olives," a remarkable cabinet picture; it was presented by Ferdinand VII. of Spain to the first duke. The "Christ in the Garden with the Magdalene," is in the Madrid Gall. There are other works of this master of an entirely different character. At the Stafford House Gall. is one with a horse and mule, both laden, with their drivers, in the midst of a glowing landscape. This is said to have been painted for a sign to an inn. In the Berlin Mus. are "Leda and the Swan," and "Io embraced by Jupiter." These show the triumph of earthly love, as intensely as the religious pictures present that of the heavenly. The latter picture was once in the Orleans Gall. and the son of the duke cut out the head of Io because it was too voluptuous in expression!

The present head was the work of Prud'hon. There is a copy of this picture in the Vienna Gall., which is universally believed to be also by Correggio. At the Borghese Gall. at Rome, is the picture of Danaë. At the Paris Museum, "Jupiter and Antiope." It is said that when Correggio saw the pictures of Raphael, his eyes brightened, and he exclaimed, "I also am a painter." When Titian saw the works of Correggio at Parma, he said, "Were I not Titian, I should desire to be Correggio." Annibale Carracci wrote from Parma in 1580, "Tibaldi, Niccolini, Raphael himself, are nothing to Correggio." The monks were very fond of Correggio, and in 1520 he was made a member of the Congregation Cassinensi, in the monastery of S. John the Evangelist at Parma. Tasso was also a member of this fraternity. This membership conveyed a participation in the masses, prayers, and alms of the community, and was accompanied with a promise to perform the same offices for the repose of his soul, and those of his family, that they would perform for their own number. In 1520 he married Girolama Merlini, a lady of good family, very gentle and lovely. She was probably his model for "La Zingarella" after the birth of his first child. She bore him one son and three daughters, and died in 1529. He did not marry again, and died suddenly in 1534. The story of the great poverty of Correggio, set forth by Vasari, seems to have been unfounded; it is certainly contradicted by the quantity and quality of the colors he lavished on his pictures. The prices which he received — such as 1,000 ducats, or 150*l.* sterling for the Cath. of Parma, 7*l.* 10*s.* for "La Notte," etc., — seem to us very small, but we must consider the value of money in those days, and these sums are not inconsiderable. It is not known whether Correggio ever visited Rome or not, and various arguments are brought to bear on both sides of the question; but Ortensio Landi, in a work published in 1552, says, "he died young, without being able to see Rome."

ENGRAVINGS AFTER CORREGGIO.

Engraver, ANDERLONI, Pietro. Magdalene.

Engraver, AUDOUIN, Pierre. Jupiter and Antiope.

Engraver, BAZIN, Nicholas. The Virgin Mary suckling the Infant.

Engraver, BEAUVAIS, Nicholas Dauphin de. The Virgin with the Infant Jesus upon a pedestal, and several saints below.

Engraver, BERGER, Daniel. The Virgin and Child.

Engraver, BERNARD, Samuel. Mezzotinto, The Repose; called *La Zingarella.*

Engraver, BERTELLI, Cristofano. The Virgin and Infant, with SS. Sebastian, Francis, and Roch.

Engraver, BONAVERA, Domenico Maria. The Cupola at Parma; the Assumption. *Dominico Bonavera, sc.* 1697.

Engraver, Brizzio or Briccio, Francesco. The Holy Family.

Engraver, Capitelli, Bernardo. The Marriage of S. Catherine.

Engraver, Caracci, Agostino. The Virgin and Infant with Magdalene; S. Jerome and an Angel ; 1586.

Engraver, Chateau or Chasteau, William. The Repose in Egypt.

Engraver, Cort, Cornelius. The Marriage of S. Catherine; S. Jerome.

Engraver, Cunego, Domenico. The Virgin and Infant.

Engraver, Duchange, Gaspar. Jupiter and Io; Jupiter and Danaë ; Jupiter and Leda.

Engraver, Earlom, Richard. The Repose, called *la Zingara.*

Engraver, Edelinck, Nicholas. The Virgin and Infant.

Engraver, Fessard, Stephen. S. John Baptist, with other saints.

Engraver, Frezza, Gio. Girolamo. The Repose, called *la Zingara.*

Engraver, Jode, Arnold de. Mercury educating Cupid.

Engraver, Lorenzini, Fra Antonio. S. John surrounded with angels.

Engraver, Menageot, Robert. Friendship ; a circular print.

Engraver, Mercati, Gio. Batista. The Marriage of S. Catherine.

Engraver, Mitelli, Giuseppe Maria. The Adoration of the Shepherds, called *La Notte.*

Engraver, Mogalli, Como. The Holy Family.

Engraver, Picart, Étienne. The Marriage of S. Catherine. Virtue triumphant over Vice ; The Sensualist.

Engraver, Porporati. Jupiter and Leda ; The Madonna with the Rabbit ; Leda and the Swan, and Leda bathing ; La Zingarella.

Engraver, Rossi, Girolamo. The Virgin and Infant Jesus.

Engraver, Sanuto or Sanutus, Giulio. Apollo and Marsyas.

Engraver, Smith, John. Venus standing in a Shell.

Engraver, Sornique, Dominique. Diana and her Nymphs.

Engraver, Spierre, Francis. The Virgin suckling the infant Christ.

Engraver, Steen, Francis Vander. Cupid shaping his Bow ; Jupiter and Io ; Ganymede.

Engraver, Strange, Sir Robert. The Magdalene.

Engraver, Surrugue, Peter Louis. The Adoration, called "*La Notte.*"

Engraver, Troyen, John Van. Magdalene Penitent.

Engraver, Volpato, Gio. Christ praying on the Mount.

Engraver, Watson, Thomas. The Virgin with the infant Jesus and S. John.

Allegri, Pomponio Quirino, son of Antonio, born at Correggio 1521. He was but thirteen when his father died, therefore he could

derive but small benefit from him, except in the study of his works. He had fair abilities, and was established at Parma, where he was constantly employed until 1593. In the Cath. of Parma there is a fresco by him representing Moses just after he received the Tables of the Law, and is showing them to the Israelites.

Allegrini, Francesco, born at Florence 1729. A designer and engraver. In 1762 he published one hundred portraits of the Medici family with a frontispiece, all engraved by himself. He made a print of S. Francesco d'Assisi, which is much esteemed in Florence. He also engraved other eminent poets, painters, and men of Florence.

Allegrini, Francesco, called da Gubbio (1587–1663). A disciple of Giuseppe Cesari, called Il Cavaliere d'Arpino. He painted in oil and fresco, but mostly in the latter. At Gubbio he painted the cupola of the Sacrament in the Cath., and another at the Madonna de' Bianchi. He lived at Rome and worked in the Casa Panfili. Small pictures by this master are often seen in Rome and Gubbio, which merit praise. He also painted figures in the landscapes of Claude; two of these were in the Colonna Pal. He painted in the Cath. and Casa Gavotti at Savona, and in the Casa Durazzo at Genoa. His two sons, Flaminio and Angelo were historical painters.

Allet, Jean Charles, born at Paris 1668; died at Rome 1732. Designer and engraver. He marked his plates sometimes Charles, and sometimes Jean Charles, which led to the opinion that there were two engravers of the name of Allet, but they are now believed to have been one person. His engravings are portraits and subjects from sacred history.

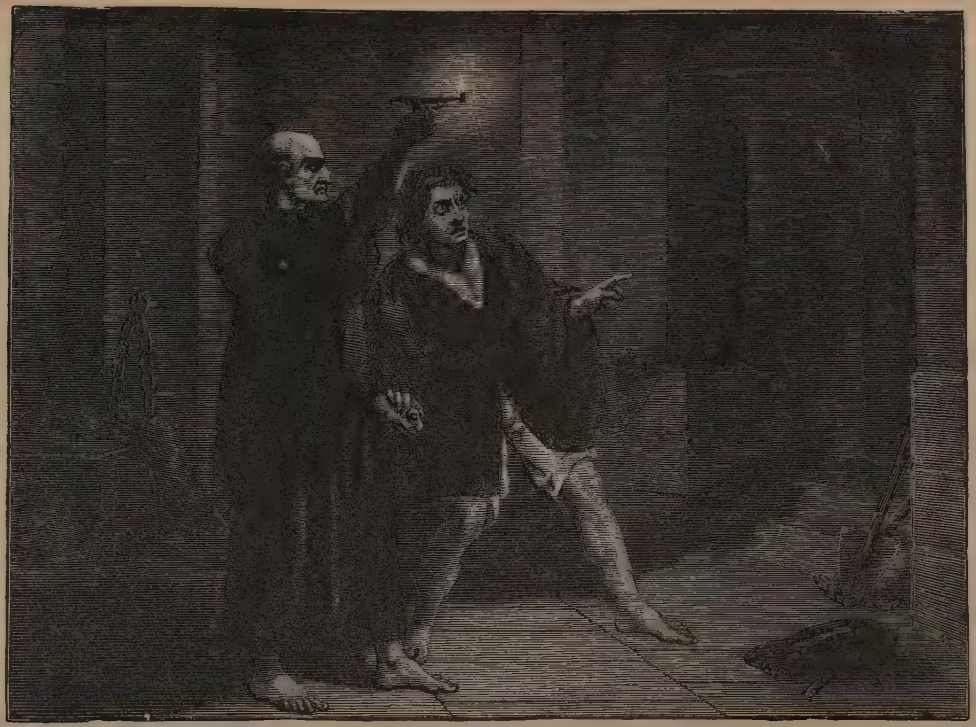
Alloisi. See Galanino.

Allori, Alessandro, born at Florence (1535–1607). A nephew of Bronzino, he was called by his name, which he sometimes affixed to his pictures. Vasari speaks of him as living most lovingly, even as a son, with his uncle. Before he was seventeen he had painted from his own design, an altar-piece representing the Crucifixion. At nineteen he went to Rome and remained two years. There he studied principally the works of Michael Angelo. Returning to Florence he was constantly occupied on public edifices, but painted some portraits. He wrote a book upon anatomy for the use of painters, and was so much devoted to this, that he neglected some other branches of art. He was a great mannerist, and his portraits were his best pictures, though some of the horses which he painted in Rome were fine; but on the whole he was little if any above mediocrity.

Allori, Cristoforo, born at Florence (1577–1621). Son of Alessandro, and called also Bronzino. He was a pupil of his father, whom he afterwards called "a heretic in painting," and followed Cigoli and Pagani, whose works he admired. By some his execution

was considered better than that of any other artist of his time; indeed, he was so fastidious that he finished few pictures. He excelled in portraits, and in landscape painting surpassed the Florentines of his day. His best work is the "S. Julian," in the Pitti Gall., but his "Judith" is more generally known. It is said that the head of "Holofernes" is his own portrait, "Judith" that of his mistress, and "Abra," that of her mother. He made copies of the "Mâgdalen" of Correggio which passed for duplicates by the great master.

Allston, Washington, born at Waccamaw, South Carolina, 1779; died at Cambridge, Mass., 1843. He graduated from Harvard College in 1800, and went to London and studied in the Royal Acad. After three years of assiduous labor he went to Paris, and proceeded to Italy, where he remained four years, mostly in Rome. There he associated intimately with Coleridge and Thorwaldsen. In 1809 he came to America and married Miss Channing, and subsequently fixed his residence in London. He there exhibited "The Dead Man revived," which took the prize of two hundred guineas at the British Institution. He next painted "S. Peter liberated by an Angel," now in the ch. of Ashby-de-la-Zouch; "Uriel in the Sun," also a prize picture, now belonging to the Duke of Sutherland; "Jacob's Dream," now at Petworth; and between these larger works, several smaller ones. He returned to America in 1818, and settled in Boston. He was elected to the Royal Acad. in England, where his works were much esteemed. The only one he brought to America, "Elijah in the Wilderness," was sold to the Hon. Mr. Labouchère, and taken to England. His next pictures were "The Prophet Jeremiah," now at Yale College; "Saul and the Witch of Endor," which belonged to the late Colonel T. H. Perkins, of Boston; "Miriam singing the Song of Triumph," also owned in Boston, by the late Hon. David Sears; and the small pictures of "Dante's Beatrice" and "The Valentine." In 1830 he married Miss Dana, and removed to Cambridge, where he passed the remainder of his life in seclusion. He there painted "Spalatro" or the "Vision of the Bloody Hand," and "Rosalie" which belonged to the Hon. Nathan Appleton. "The Spalatro" is in the Coll. of John Taylor Johnston, New York. Mr. William Page, President of the National Acad. of Design, New York, said in a recent lecture, that when he praised this work to Allston, he replied, "I think, perhaps, it is on the whole the best picture I ever painted." Mr. Page said, "In color it is not as good as the best of Titian's, yet few pictures of Titian's, of that size, are so good in color. In composition and chiaro-scuro it is one of the great pictures. It is the best picture in a gallery which contains the best pictures to be seen in America." Allston also painted some portraits. Among them were that of Benjamin West, in the Boston Athenæum, and one of Coleridge, in the National Portrait Gall. of England. Of the last, Wordsworth said, "It is the only likeness



SPALATRO. By Washington Allston.

Drawn and engraved by W. J. Linton.

which ever gave me pleasure." In 1836, he was invited by Congress to paint a large picture for the Capitol, but his mind was fixed upon painting "Belshazzar's Feast," for which he had made a sketch in 1817. This was unfinished when he died, and is in the Boston Athenæum. Allston was remarkable for the versatility of his conceptions. The beauty of Beatrice and Rosalie, the prophetic sternness of Jeremiah, the grace of Miriam, the moonlight effects, the forests and mountains of his landscapes, the horror of Spalatro, and the impressive mysteriousness of the reviving Dead Man, display a wonderful scope of thought and a surprising power of execution. His literary talents were good. In 1813 he published a poem, "The Sylphs of the Season," and later, "The Two Painters" and "The Paint King." In 1821, "Monaldi" was written, but not published until much later. This story gives his own life in Rome, mingled with a story of passion, the whole gracefully adorned with observations upon art, and descriptions of nature. A course of lectures which he wrote upon Art, but did not deliver, were published after his death. Tuckerman has well said, "Indeed, the writings and paintings of Allston exquisitely illustrate each other. By their mutual contemplation we perceive the individuality of the artist and the pure spirit of the man; and realize that unity whereby genius harmonizes all expression to a common and universal principle, making form and color, words and rhyme, express vividly and truly what exists in the artist's nature. 'Rosalie,' for instance, the poem, is the reflection of 'Rosalie,' the picture; and his letter describing a view among the Alps, breathes the identical feeling that pervades the landscape depicting the scene." Allston often related the following incident in his life. Not long after he went to Europe after his first marriage, his pecuniary wants became very pressing. One day while in his studio the thought came to him, that he merited his trials as a punishment for his want of gratitude in the past, when he had been more prosperous. Suddenly he felt a strong hope that God would answer his prayer; he locked his door, threw himself on his knees, and prayed for a loaf of bread for his wife and himself. There was a knock at the door; he opened it with a feeling of shame, and a fear that he had been observed. A stranger asked for Mr. Allston, and inquired if his picture of "Uriel" had been sold. When answered in the negative he asked where it could be found. "Here, in this very room," replied Allston, and he brushed the dust from the picture and brought it forward. When the price was demanded, Allston said he had done fixing a sum, for his price had, so far, exceeded his offers. "Will £400 be an adequate recompense?" asked the stranger. "It is more than I have ever asked," said Allston. "Then it is mine," replied the Marquis of Stafford, for he it was. From this hour they were the warmest friends. By him Allston was introduced into society, and soon became a favored guest in a circle which embraced many gifted minds.

Almeloven, John, born about 1614 or 1624. Dutch engraver and painter. Best known by some etchings of landscapes.

Alsloot, Daniel, born at Brussels (1550–1608). Landscape painter.

Alsloot, Denis van, flourished in early part of the seventeenth century. Painter of landscapes and portraits.

Altamonte, or **Altamonti, Martin,** born at Naples, some say in 1657, and others, in 1682; died, 1745. He was among the best painters of his time. His subjects were historical and architectural.

Altdorfer, Albrecht, born at Altdorf in Bavaria, 1488, died at Ratisbon, or Regensburg, 1538. He is said to have been a pupil of Albert Durer's, but this lacks confirmation. He was a painter, and an engraver on copper and wood. Kugler says, "He seized the fantastic tendency of the time with a poetic feeling at once rich and pleasing, and he developed it so as to attain a perfection in this sort of romantic painting, such as no other artist has ever realized." He is one of the best of the "little painters" of Germany. The latter portion of his life was given to painting, as his last prints were dated 1525. Some of his works display wonderful patience when we compare their size and the number of figures. That of the "Victory of Alexander at Arbela," is purely Gothic in design, and the costumes such as were worn in 1529 when it was painted. It has been said to contain more figures than any other picture. Schlegel says, "It is, in truth, a little world on a few square feet of canvas; the hosts of combatants, who advance on all sides against each other, are innumerable, and the view into the background appears interminable. In the distance is the ocean, with high rocks, and a rugged island between them; ships of war appear in the offing, and a whole fleet of vessels; on the left, the moon is setting; on the right, the sun rising; both shining through the opening clouds, a clear and striking image of the events represented. The armies are arranged in rank and column, without the strange attitudes, contrasts, and distortions generally exhibited in so-called battle-pieces. How indeed would this have been possible with such a vast multitude of figures? The whole is in the plain and severe, or it may be, the stiff manner of the old style. At the same time, the character and execution of these little figures is most masterly and profound. And what variety, what expression there is, not merely in the character of the single warriors and knights, but in the hosts themselves! Here crowds of black archers rush down, troop after troop, from the mountain, with the rage of a foaming torrent; on the other side, high upon the rocks in the far distance, a scattered crowd of flying men are turning round in a defile. The point of the greatest interest stands out brilliantly from the centre of the whole; Alexander and Darius, both in armor of burnished gold: Alexander, on Bucephalus, with his lance in rest, advances far before his men, and

presses on the flying Darius, whose charioteer has already fallen on his white horses, and who looks back upon his conqueror with all the despair of a vanquished monarch." This picture was in the Gall. of Schleissheim, and was taken to Paris. Napoleon liked it so much, that he had it at S. Cloud, in his bath-room. It was returned to Bavaria in 1815, and is now in the Pinacothek, Munich, Cabinets, 169. In the same place, Cabinets, 138, is the "History of Susanna" by Altdorfer. In the Augsburg Gall. there is an altar-piece with wings; very fine. At Nuremburg, there is in the Landauer Bruderhaus, No. 179, a Crucifixion, and in the chapel of S. Maurice a picture by this master, of S. Quirinus being drawn from the water. In the Coll. of the Historical Society at Ratisbon, there is an "Adoration of the Shepherds." The Rev. J. Fuller Russell has a picture of "Christ parting from the Virgin," which is undoubtedly by Altdorfer, although it is sometimes attributed to Durer. I find mention of no other picture by Altdorfer, in England. His engravings were not inferior to his paintings, and he executed, on copper and wood, more than one hundred and seventy prints. The following is a list of a small portion of them.

Engraved on Copper.

Portrait of himself — with his cipher.
Portrait of Luther, with an oval of foliage.
S. Jerome with the Lion. One of the best.
Judith with the head of Holofernes.
Adam and Eve in Paradise.
Solomon's Idolatry.
Samson and Delilah.
Pyramus and Thisbe.
A naked Woman with wings, seated on a star, with a torch in one hand and an escutcheon in the other, called *Lascivia*.
S. George and the Dragon.
Mucius Scævola.
Amphion saved from the Sea by a Dolphin. 1825.
The Death of Lucretia. Etching.
The Virgin and Child, dressed in the costume of Ratisbon, with a palm-tree.
A Man and Woman dancing.

Engraved on Wood.

Forty cuts of the Fall and Redemption of Man. Very fine.
Paris dying on Mt. Ida with the three Goddesses. 1511.
The beautiful Virgin of Ratisbon after the picture in the Cath. One of his best works.
S. Christopher, stooping to take up Jesus. 1513.
The Purification.

The Murder of the Innocents. 1511.
The Resurrection of Christ. 1512.
The Annunciation. 1513.
S. Jerome before a Crucifix in a Grotto.
Abraham's Sacrifice.

Altham ——, flourished about 1660. A German painter of marine subjects and landscapes.

Altissimo, Cristofano dell', flourished about 1568. Pupil of Bronzino. A good portrait painter. The Duke Cosmo dei Medici I., employed him to copy the portraits of illustrious persons in the Gall. of Count Giovio. Vasari says he finished more than 280 of these, which were hung around the Guardaroba of the Duke. Many more were finished later, and they were placed in the corridor of the Uffizi. His family name was Papi.

Alunno, Niccolo, born at Foligno about the middle of the fifteenth century. He painted in distemper, but his colors still endure. His principal works are, the "Annunciation" in S. Maria Nuova at Perugia, 1466 ; a "Crucifixion" in the Art Hall at Carlsruhe, 1468 ; an enthroned "Madonna" in the Brera at Milan, 1465 ; portions of pictures originally at Assisi, which represented a "Pietà," much praised by Vasari ; portions of an altar-piece in the ch. of S. Niccolo, at Foligno, 1492 ; a "Madonna" in the Berlin Mus., etc., etc. Numbers of his works are dispersed in the March of Ancona. Many of them were in several pieces, although that manner of painting had almost passed away in his time. Alunno may be called the founder of a new style in the Umbrian school. Hitherto the Art of those quiet valleys had expressed the character of their inhabitants, and breathed forth the deep religious enthusiasm of a people living in retirement, unfamiliar with classic studies, and filled with fervent spiritual longings ; in short, a people who regarded Assisi with its Basilica as a holy place, and the lovely S. Francis as the most perfect earthly model that could be represented in Art, or imitated in life. But the tendency to represent mere beauty, the realistic mode, began now to be felt, even in Umbria, and it was first remarkable in the works of this painter. The blending of the two styles resulted in that wonderful beauty which we find in the works of Raphael, where the richness of Italian painting is made perfect by the expression of tender feeling, purity of soul, and spiritual and devotional sentiment. It is the union of beauty in form and expression that imparts the charm to the works of a class of painters, who, without great power or scope of thought, agreeably portray pure spiritual feeling with grave and quiet dignity. To this class Niccolo Alunno belonged, and his mission seems to have been to prepare the way for others who possessed more genius than himself. In addition to the works already mentioned there are at Gualdo, Duomo, several saints, a Crucifixion, etc. ; a S. Paul

here is one of his best figures. At Nocera, Sacristy of Duomo, a "Nativity" and a "Coronation of the Virgin," with saints, doctors of the church, and half lengths of the Apostles. At Aquila, convent of S. Chiara, a "Crucifixion" surrounded by four scenes from the life of Christ. At La Bastia, in the ch. of the place, an altar-piece dated 1499. In the Bologna Gall. a standard. On one face is an "Annunciation," on the other an enthroned "Madonna." At the Louvre, Musée Napoleon III. Ex. Campana Gall. No. 111., a standard; No. 88 the "Annunciation." London, National Gall. No. 247, bust of Christ. No trace of this master has been found later than 1499.

Amalteo, Pomponio, born at S. Vito 1505; died 1588. Son-in-law of Pordenone, and his successor in his school at Friuli. He painted historical subjects for the public edifices near Friuli. At Belluno in the Hall of the Notaries he painted scenes from Roman History. His *chefs-d'œuvre* were the three Judgments of Solomon, Daniel, and Trajan, painted in a Gall. where causes were decided at Ceneda, and a "S. Francis receiving the Stigmata," in the ch. of that saint at Udine. The moment chosen was that of the sun's rising, and from its centre bright rays fell on the hands and feet of the saint. He not only colored in the splendid manner of the Venetians, but also designed with accuracy.

Amalteo, Girolamo, brother and pupil of Pomponio. He died young. Graziano, in the poem of Orlando, calls him, "*Girolamo Amalteo de' vita santo.*"

Amato, Gio. Antonio d', called also Il Vecchio, born at Naples 1475, where he lived until his death 1555. Said to have been a pupil of Silvestro Buono. He afterwards studied the style of Perugino, and seems to have largely educated himself. He painted in oil and fresco. He had many pupils. His favorite study was theology, and he gave expositions of the Scriptures, for which he was quite celebrated. His paintings may be seen in the churches of Naples. In S. Dominico Maggiore, there is a "Holy Family" in the chapel of the Caraffa.

Amato, Gio. Antonia d', born at Naples (1535–1597). A nephew of the preceding. In the ch. of the Banco de Poveri at Naples, is his best work — the altar-piece, a representation of the infant Christ.

Amato, Francesco, an engraver and painter. His pictures are little known, but his etchings are spirited and in the style of Biscaino.

Amatrice, Cola dell'. Flourished in 1533. Lived at Ascoli del Piceno. Distinguished there as an architect and painter. He painted a picture of the "Saviour dispensing the Eucharist to his Disciples," which is highly extolled in the Guida di Ascoli.

Amaya ——. Flourished 1682. Pupil of Vincenzio Carducho, and painted in Segovia, with correctness of design, and good coloring.

Amberes, Francisco de, flourished in the early part of the sixteenth century. A painter and sculptor. In 1502 he ornamented the Cath. of Toledo ; in 1508–10 together with Jean de Bourgogne and Villoldo he painted the arabesque chapel, which is still an interesting object.

Amberes, Miguel di, flourished about 1640. His pictures are seen in the religious houses of Spain. He was originally of Antwerp, and somewhat resembled Vandyck in his style of portrait painting.

Amberger, Christopher, born at Nuremberg 1490 (?); died at Augsburg, 1563 (?). Pupil of the elder Holbein, he imitated the younger. He painted in distemper and oil, and is said to have ornamented the exteriors of houses in Augsburg in the former method. His pictures are chiefly small portraits. They are not equal to those of Holbein in execution, but have been mistaken for his. In 1532, when Charles V. visited Augsburg, Amberger painted his portrait, with which he was so much pleased that he paid him thirty-six rix dollars, the price being but twelve, and presented him with a medal on a gold chain. Charles is said to have declared the picture as good as one for which he had paid Titian one hundred rix dollars. It is probably now in the Berlin Gall. Amberger's best works are in the Franciscan ch. and convent of S. Martin at Amberg. There is also a fine portrait of Sebastian Münster at Berlin, and one of Henry VIII. at Augsburg, attributed to Amberger.

Ambrogi, Domenico degli, middle of 17th century. Native of Bologna. Called Menichino del Brizio from having studied with Francesco Brizio. He painted in oil and distemper. He excelled in perspective, landscapes, and architectural views, and painted also historical subjects. He was employed in many churches and palaces of Bologna. In S. Giacomo Maggiore there is a " Guardian Angel," and in the Nunziata a " S. Francis " by this artist. He was the instructor of Fumiani and Pierantonio Cerva. In 1653 he published some wood-cuts from his own designs, printed in chiaro-scuro.

Amelsfoort, Quirinus Van, born at Bois-le-duc (1760–1820). A painter of allegories, history, and portraits, which last were remarkable as likenesses.

Amerighi, Michelangelo da Caravaggio (1569–1609), called Caravaggio from the place of his birth. He was the chief master of the school called Naturalistic, from its direct representation of common life. Kugler says its style may be called " the poetry of the repulsive." When confined to scenes of common occurrence, and a somewhat low life, these pictures are often powerful and have their own peculiar charm ; but when this style is used to depict sacred subjects, although, in a sense, powerful, it becomes painful and offensive. Caravaggio was wild in his nature and life. He lived much in Rome, but went also to Naples, Malta, and Sicily. The contrasts of vivid and subdued lights ; his remarkably effective draperies, and his car-

nation tints, give great effect to his pictures. Some of his sacred pictures were taken away from the altars where they were placed, on account of their coarseness. One of his best works is the "Beheading of S. John," in the Cath. of Malta. In Rome, there is at the Vatican, the "Entombing of Christ;" this is his most celebrated picture. It is impressive in its solemnity, but devoid of sacredness or sublimity. In S. Luigi de' Francesci there is a chapel painted by Caravaggio; in the Borghese Gall. an immense "Holy Family;" in the Sciarra Pal., the "Cheating Gamester;" in the Spada Pal., "Geometry," as a ragged girl, playing with compasses; and in the Gall. of the Capitol, a "Fortune-teller," which is a *chef-d'œuvre.*

THE FALSE PLAYERS. BY CARAVAGGIO.

These last are such subjects as he best represents. In the Berlin Mus. is "Earthly Love" and a portrait. At the Louvre is the portrait of "Vignacourt," Grand Master of Malta.

Ames, Joseph, born in Roxbury, New Hampshire (1816–1872). This painter studied in America and Italy and finally settled in New York. His best fancy subjects are the "Old Stone Pitcher" and "Maud Muller." But his success was in portraits, of which he sometimes executed seventy-five in a year. Of course they could not be very carefully finished, but they were true to nature and his colors were fresh and bright. His picture of "Pope Pius IX." was much admired at Rome; his portraits of Webster, Choate, Felton, Rachel,

and Gazzaniga are well known. His "Death of Webster" has been engraved.

Amici, Francesco. A modern Italian engraver.

Amiconi or Amigoni, Jacopo, born at Venice in 1675; died at Madrid, 1752. After painting in Venice he went to Rome and thence to Munich, where he acquired considerable fame. Going thence to England in 1729 his pictures were much in vogue, and he was employed by many noblemen in the decoration of staircases and similar works in the style of Ricci. He returned to Venice with £5,000. He was afterwards called to Spain and made painter to the king, Ferdinand VI. Two large pictures by him are in the vestibule of the Queen of Spain's Gall., "The Finding of the Cup in Benjamin's sack" and "Joseph in the Palace of Pharaoh."

Amiconi or **Amigoni, Ottavio,** born at Brescia (1605–1661). Pupil of Antonio Gandini. He excelled in frescoes executed after the manner of Paul Veronese. The scenes from the life of S. Albert, in the Carmelite ch. of Brescia, were partly his work.

Amidano, Pomponeo, born at Parma. Flourished about 1595. He has been called a pupil of Parmigianino; of this there is no proof, but he was a close imitator of that master. The altar-piece in the ch. of Madonna del Quartiere is his best work, and has been attributed, even by good artists, to Parmigianino. Orlandi says that many of his pictures were sold to foreigners, but they have probably been assigned to Parmigianino, as the name of Amidano is not found in catalogues.

Amigazzi, Gio. Batista, a scholar of Claudio Ridolfi. He excelled as a copyist. In S. Carlo at Verona is a copy of a "Supper," by Paul Veronese, finely drawn and of good color even now.

Amling, Carl Gustavus, born at Nuremberg (1651–1710). A designer and engraver. The Elector of Bavaria sent him to Paris for instruction, and he studied with F. de Poilly. He was a respectable, but not eminent artist. He made many plates, and was more successful in portraits than in other subjects. He engraved some for the Acad. of Sandrart and also made prints after tapestry, the plates of which belonged to the Elector of Bavaria.

Amman, Justus, born at Zurich (1539–1591). Went to Nuremberg in 1560, where he lived until he died. One of the "little artists," who excelled in wood-cuts. It is said that he made more than a thousand, comprising almost every imaginable subject. His "*Πανοπλία*" is a remarkable work; it contains a description of the artist's time, and has one hundred and fifteen wood-cuts of mechanics and tradesmen in their proper costumes. Amman himself is presented as the engraver. The cuts from this book were used in that of Hans Sachs, "Eigentliche Beschreibung aller Stände auf Erden." He also made illustrations of Livy's Roman History. Nearly all his cuts were for books. Amman was also an author and wrote a book on "Poetry, Painting, and Sculpture."

Amman, John. An engraver who lived at Hanau in 1640.

Ammanati, Bartolommeo, born at Florence (1511–1589?). Studied under Bandinelli at Florence, and afterwards at Venice with Sansovino, sculptor and architect. He was much employed in Padua, Urbino, Naples, Venice, Rome, and Florence. The principal buildings upon which he was employed as an architect were the Pal. of Benavides at Padua, the Pitti Pal. at Florence, the Pal. Rucellai and the façade of the Collegio Romano at Rome. He also rebuilt the Ponte S. Trinita at Florence in 1569. This is his best work, a great ornament to the city, and one of the most graceful and beautiful bridges in the world. His most important work in sculpture was the fountain for the Piazza della Signoria. It consists of a colossal Neptune, in a car, surrounded by other figures, and is open to much criticism. He also erected a monument for Pope Julius III. which may still be seen at the ch. of San Pietro in Montorio. He married Laura Battiferri of Urbino, who was a poetess, and a member of the Society of the Intronati at Siena. She was a lady of wealth, and they lived at the Villa Caserotta, near Florence. His wife died three years sooner than himself. Ammanati was buried in the ch. of S. Giovanni, upon which he had lavished both time and money. His biographer says, "his friends wept at his death for the loss of a dear friend, the poor for a constant helper, the priests for a zealous promoter of the divine worship, the artists for a great master, and all the city of Florence for a distinguished architect." Before his death he wrote a letter to the Florentine Acad. of Design, regretting that he had sculptured undraped figures, and that their evil influence must survive him; warns other artists against the same sin, especially that of placing inappropriate figures in churches.

Ammanati also wrote a large work called "La Città." It contained designs for all the edifices necessary to a city. When Michael Angelo died he was one of the four chosen to superintend the obsequies of the great master.

Ammon, Clement. Son-in-law of Theodore de Bry, the engraver. Ammon added two volumes to the Coll. of portraits published by De Bry in six quarto vols. entitled "Bibliotheca Calcographica." Those of Ammon were published in 1650–1652. He was much superior to De Bry.

Ammon, Johann, born at Schaffhausen. An engraver of portraits. Flourished in 1700.

Amorosi, Antonio, born at Communanza. Flourished about 1736. He painted some pictures for churches, one of which may be seen in S. Rocco at Rome, but he excelled in caricatures (*bambocciate*), and subjects from common life.

Amstel, Cornelius Ploos Van, born at Amsterdam, 1732. An amateur engraver who executed an interesting set of plates in imitation of the best masters.

Anchilus, N., born at Antwerp, 1688; died at Lyons, 1733. A painter of conversations in the manner of Teniers. He went to London and copied the pictures of Snyders for Sir R. Walpole.

Ancona, Andrea Lilio d', called also Andrea Anconitano, died 1610. This painter was employed by Sixtus V. in the ornamentation of the library of the Vatican, and in the Pal. of S. John of Lateran. In the Scala Santa he painted, in fresco, "Moses striking the Rock;" in S. Maria Maggiore, "Our Saviour washing the feet of the Disciples;" and in the Chiesa Nuova, "The Archangel Michael driving the Evil Spirits from Heaven." Ancona possessed some works of Lilio's, both in oil and fresco.

Anderlini, Domenico, born at Pesaro, flourished about 1720. A landscape painter of some merit.

Anderloni, Faustino, born at Brescia. Flourished about 1786–1794. An engraver. He illustrated several scientific works and made portraits of Schiller, Herder, and Carlo Porta. He also engraved "The Dying Magdalene," after Correggio; "The Repose in Egypt," after N. Poussin; and the "Mater Amabilis," after Sasso Ferrato.

Anderloni, Pietro, brother of Faustino, born 1784. He studied with P. Palazzi and Faustino, and was undecided between painting and engraving, but after deciding upon the latter, at the age of twenty he entered the school of Longhi, where he remained nine years. Under that master he became excellent in his art, and was allowed to put his name upon some plates in acknowledgment of his share in their execution. He went twice to Rome to make drawings after Raphael, and in 1831 he succeeded Longhi as superintendent of the Acad. of Engravers at Milan. He became a member of several academies and distinguished in his art.

Anderson, ———. An English painter of small marine pictures.

Anderton, Henry, flourished about 1660, died 1665. After studying under Streater he went to Italy. He painted some historical pictures, but principally portraits; one of the latter which he made of Mrs. Stuart (later Duchess of Richmond), so pleased Charles II. that he gave Anderton his patronage.

André, Jean, born in Paris (1662–1753). He was a Dominican and went to Rome, where he studied the works of Michael Angelo and Raphael, and was a pupil of Carlo Maratti. He painted historical subjects and portraits.

Andrea, Alessandro. An artist who flourished about 1578, when he engraved a portrait of the Abbé de S. Arnaud, the French ambassador at the court of Constantinople.

Andrea da Firenze. This artist was employed in painting the story of the Beato Rameri, at the Campo Santo at Pisa, as is shown by his receipt for payment made the 13th of October, 1377/1378 (Pisan style). It is not possible exactly to trace this artist, as at that

time there were seven Andreas on the roll of Florentine artists, either one of whom may have been the one employed at Pisa. There has also been a question as to whether he did not paint the Cappellone dei Spagnuoli, which Vasari ascribed to Simone.

Andrea da Firenze, who painted an altar-piece in a chapel of S. Margaret at Cortona, and a picture of the "Conversion of Constantine," flourished in 1437.

Andrea del Sarto. See Sarto.

Andreani, Andrea, born at Mantua, 1540 or 1560; died, 1623. His paintings are little known, but he was a very celebrated engraver. Early in life he established himself in Rome, and devoted himself to wood-cuts, which were printed in chiaro-scuro. He excelled all who had preceded him. It is said that he procured the blocks of other engravers, retouched them and called them his own. The number of prints attributed to him is very large, and they are prized by good judges. From the similarity of his monogram to that of Albert Altdorfer, their works are sometimes confounded.

Andreasi, Ippolito, a native of Mantua. A pupil of Giulio Romano, whom he assisted in his cartoons. Andreasi painted pictures of merit, in S. Barbara and other places.

Andriessen, Jurriaan, born at Amsterdam (1742–1819). Pupil of A. Elliger and J. M. Quinkhart. He excelled in decorative painting, and the new theatre at Amsterdam was decorated by this artist and Numan. He had several pupils who are distinguished.

Andriessen, Antony, born at Amsterdam (1746–1813). Painted landscapes and figures with his brother, Jurriaan.

Andriessen or **Adrienses, Hendricks,** called Mankenhein, born at Antwerp, 1600; died at Zealand, 1655. A painter of still life.

Andrioli, Girolamo. A Veronese painter. His name, with the date 1606, is found on an altar-piece and other pictures in the ch. of S. Caterina di Siena, at Verona.

Andriot or **Handeriot, Franz** or **François,** born at Paris about 1655. An engraver who worked in Rome and Paris. He followed the style of Poilly, and although he did not equal that artist his plates are prized for their subjects and the masters after whom he engraved.

Aneda, Juan de, born at Burgos, where he painted, in 1565, several pictures, which are still in the Cath. He was associated in this work with Juan de Cea.

Anesi, Paolo. A native of Florence. Several of his works are in the palaces and private galleries of that city and at Rome. He painted ruins in the manner of P. Panini, as well as landscapes. Francesco Zuccherelli was one of his pupils.

Angeli or **Angelis.** There were many artists of this name, but the facts recorded of them scarcely serve to distinguish them from each other.

Angeli, Giulio Cesare, born about 1570; died 1630. A pupil of the Caracci. There is a large picture by him in the ch. of S. Agostino at Perugia.

Angeli, Giuseppe, born about 1615. Pupil of Piazzetta. He painted some altar-pieces, but principally cabinet pictures.

Angeli, Niccolo. An engraver who flourished about 1635.

Angelis, Peter, born at Dunkirk, 1685; died at Rennes, 1734. He went to Flanders, and passed some time there and at Dusseldorf. In 1712 he went to England, and met with such success that he remained sixteen years. In 1728 he went to Rome and remained three years. His pictures were much admired there, but his retiring disposition and his devotion to his art prevented his pushing his fortune. He left Italy with the intention of returning to England, but stopped at Rennes, in Bretagne, where he found so much employment that he spent the remainder of his life there. He painted landscapes with small figures and conversations. He was fond of introducing fruit and fish into his pictures. His designs are graceful and natural, but his colors sometimes faint and wanting character.

Angelico, Fra Giovanni, da Fiesole. See Fiesole.

Angelini, Scipione, born at Perugia or Ascoli (1661–1729). A very skilful painter of flowers. Many of his works were exported from Rome, where he worked, to France, Holland, and England.

Angelo Pedro. Stirling calls him the first good engraver of Spain. He engraved several fine portraits for books, among which were those of Card. Ximenes de Cisneros and Pedro Gonzalez de Mendoza, the great cardinal of Spain.

Angelo, called **Angeluccio.** Flourished about 1680. A promising pupil of Claude Lorraine who died young.

Angelo, Michael. See Buonarotti.

Angiers, Paul. An engraver of whom little is known. He resided in London. He was employed mostly by booksellers, but his best print is a "View of Tivoli," after Moucheron, and there is one of a "View of Roman Ruins," after Panini, dated 1749.

Angioletto, of Gubbio, was a mosaist who flourished about 1325. He worked at Orvieto and at Assisi, where he assisted in the windows of the lower church.

Anguier, François, born at Eu, in Normandy, 1604; died in Paris, 1669. A son of a carpenter who early taught him to carve in wood. He went afterwards to Paris to study sculpture, and later to Rome. He was one of the first artists of his time in France, and Louis XIII. made him keeper of the Gall. of Antiquities, and gave him apartments in the Louvre. At one time he was employed in England. One of his best works is a "Crucifix," in the ch. of the Sorbonne. His sculptures may also be seen in the ch. de L'Oratoire; the ch. S. André-des-Arcs; and at Moulins. He also executed four figures for the tomb of the Duke of Rohan, in the ch. of the Celestines, at Paris. His copies after the antique were fine.

Anguier, Michel, born at Eu (1612–1686). Brother of the preceding, with whom he studied until they went to Rome. Michel became the pupil of Algardi and worked with him at S. Peter's and in several palaces. He remained ten years in Rome and was the friend of Algardi, Poussin, and Du Quesnoy. In 1651 he returned to Paris and assisted François in his greatest work, the tomb of the Duke de Montmorenci at Moulins. He made a statue of Louis XIII. which was cast in bronze. For Queen Anne of Austria he executed the principal sculptures in the ch. of Val de Grace, and adorned her own apartments in the Louvre. His "Nativity" in the last named ch. is considered his master-piece. He also executed sculptures for the high altar of S. Denis de la Chartre; bas-reliefs for the Porte S. Denis; the monument of the Duchess de Longueville; the brazen vase in the garden of Versailles; and the statues of Pluto, Ceres, Neptune, and Amphitrite. This artist was professor in the Acad. of Arts at Paris, and wrote lectures on Sculpture.

Anguisciola or **Angosciola, Sophonisba**, born at Cremona, 1530 or 1533; died about 1620. She was of a good family and one of six sisters. She was first taught by Bernardino Campi, then Bernardo Gatti, called Sojaro. She came to be considered one of the best portrait painters of her age. She instructed her sisters also, four of whom, besides herself, were artists. Vasari praises her picture of three of her sisters playing chess with an old woman, and another group of family portraits, in which her father is introduced. Her fame was so great that Philip II. invited her to Spain as court painter, whither she went in 1559. She was received with great honor and first painted the portrait of the king, with which he was so much pleased, that he gave her a diamond worth fifteen hundred ducats and a pension of two hundred ducats. She then painted the Queen Isabella, and a copy of this picture was sent by her to Pope Pius IV. with a letter written by her, which Vasari gives, together with the pope's reply. She painted various princes and persons of rank, and the whole court, in fact, desired to have her pictures. She at length married Don Fabrizzio di Moncada, a Sicilian nobleman, and resided at Palermo, while he lived. The king allowed her a handsome pension, and at her husband's death desired her to return to court, but she preferred to visit her native Italy and on her passage to Genoa she fell in love with, and it is said, offered herself to Orazio Lomellino, the captain of the galley in which she sailed, and of a fine Genoese family. She continued to practice her art in Genoa, but late in life became blind. In 1620 Vandyck was often with her in Genoa, where her house was a favorite resort of all artists, and he was heard to say that he had been more enlightened in painting by a blind woman than by his own master. When we consider that this master was Rubens, and Vandyck his favorite pupil, this is great praise. She painted two portraits of herself which were much ad-

mired, and Lanzi says one of them was in the ducal Gall. of Florence, and the other in the possession of the Lomellini family at Genoa. At Althorpe, in Northamptonshire, is a portrait of herself playing on a harpsichord. The picture of her sisters playing chess was in the Coll. of Lucien Bonaparte, and is somewhere in England; and the Earl of Pembroke, at Wilton, had the "Marriage of S. Catherine" by her. Her sisters Lucia, Europa, and Anna Maria all painted, but none of them equalled Sophonisba.

Angus, William. Flourished 1786–1820. An English designer and engraver of public buildings and landscapes. He made plates of many gentlemen's country seats, and was employed on various topographical works. He also made engravings from the designs of others.

Anichini, Luigi, a Ferrarese engraver praised by Vasari.

Anichini, Pietro. An engraver of whom little is known. Some of his plates are dated 1655.

Anjou, René d', King of the Two Sicilies, Duke of Lorraine, and Count of Provence, was a painter. His life belongs, however, to history rather than art. He painted his own portrait, which was in the chapel of the Carmelites at Aix. There is a print from it in Montfauçon. He painted missals and miniatures on glass, and it is said that he also did a portrait of Charles VII. of France.

Anna, Baldassare d', Flemish by birth, but of the Venetian school, and a pupil of Corona of Murano. After his master's death in 1605, Anna completed several of his works. He also painted original pictures for the Servi, which surpass those of Corona in softness and the power of chiaro-scuro, but are inferior in design.

Ansaldo, Gio. Andrea, born at Voltre (1584–1638). Pupil of Orazio Cambiasi; he also studied the works of Paul Veronese. He was an excellent colorist both in oil and fresco, especially in the latter. His works are numerous in the churches and palaces of Genoa; his *chef-d'œuvre* was the cupola of the Nunziata in that city.

Ansaloni, Vincenzio, born at Bologna. Flourished about 1615, and died young. A scholar of Ludovico Caracci, he became a painter of some merit. He left two altar-pieces in Bologna. One at S. Stefano, representing the death of S. Sebastian; the other a Madonna, in the ch. of the Celestine monks, which is much admired.

Anselin, Jean Louis, born at Paris (1754–1823). An engraver. His chief works were from the pictures of French masters representing historical and poetical subjects.

Anselmi, Giorgio, born at Verona (1722–1797). Pupil of Balestra. Painted the cupola of S. Andrea at Mantua.

Anselmi, Michael Angelo, called Michelangelo da Siena, born at Lucca and studied at Siena, but his family were of Parma (1491–1554). Bazzi was his master. He became a follower and imitator of Correggio. When the latter painted the Cath. of Parma, Anselmi

was one of the artists to whom the chapels were given. He painted much in Parma. There is a "Madonna" by him in the Louvre. His designs were weak; his heads studied, and his colors gay. He died at Parma.

Ansiaux, Jean Joseph Eleonora Antoine, born at Liège (1764–1840). Pupil of Vincent. He painted historical and poetical subjects, and large numbers of portraits. He ranks among the first artists of his time. There are three pictures by him in the ch. of S. Paul at Liège. He painted portraits of many eminent statesmen and generals.

Antelami or **Antelmi, Benedetto,** born at Parma. Flourished about 1185. A basso-relievo of the "Crucifixion" by this sculptor is in the Cath. of Parma, and though rude when compared with ancient or more modern sculpture, it is excellent for its time.

Anthemius, born at Tralles in Lydia. An eminent architect and mathematician. In 532 he was employed by Justinian in the building of the ch. of S. Sophia at Constantinople. In 1777 a fragment of one of his mathematical works was published at Paris.

Antiquus, Jan, born at Gröningen (1702–1750). He commenced his artistic career as a glass painter; he next studied with Jan Abel Wassenberg, after which he went to France and painted portraits. At length he went to Florence, where he was six years in the service of the Grand Duke of Tuscany. After his return to Holland he painted various large pictures in the Pal. of Loo, one of which was "Mars disarmed by the Graces." His design and color were good.

Antolinez, Don Josef, born at Seville (1639–1676). Pupil of Don Francesco Rizi. His historical pictures were admired for their fine landscape backgrounds. He was a man of haughty temper and sarcastic humor. In the Queen of Spain's Gall. is his "Magdalene in Ecstasy upborne by angels." The design and coloring are good, but the saint is too sad for her triumphant position. In the ch. of La Magdalena at Madrid are the "Miraculous Conception" and the "Good Shepherd," by Antolinez.

Antolinez de Sarabia, Francisco, died 1700. Nephew of Josef and pupil of Murillo. Although he made himself a good reputation as an historical painter, he gave up the profession to practice law, for which he had been educated at Seville. But not succeeding, he was obliged again to paint as a means of living. At this time he made a series of small pictures from the Bible and the life of the Virgin, which have been very greatly admired. After the death of his wife he determined to be a priest, but did not live long enough to take orders. Palomino says, "in spite of his strange temper and unsettled habits, a man of large erudition and great powers of memory, and had an apposite quotation on his tongue for every incident that could occur."

Antonello da Messina. See Messina.

Antonio, Marc. See Raimondi.

Antonio, Pedro, born at Cordova (1614–1675). Pupil of Antonio del Castillo. A good colorist.

Antonisze, Cornelius, born at Amsterdam about 1500. He excelled in painting views of streets and towns. In the treasury of Amsterdam is his picture of that city in 1536; he also painted twelve views of its public buildings and engraved them on as many blocks of wood. These prints are now rare.

Apelles. The most celebrated Grecian painter. He studied under Ephorus at Ephesus, under Pamphilus at Amphipolis, and later in the school of Melanthius at Sicyon. He combined the elegance of the Ionic, with the accurate science of the Sicyonic school. The best part of his life was spent at the courts of Philip and Alexander the Great, and he was the only master whom the latter would allow to paint his portrait. His most famous work was the "Venus Anadyomene." This was painted for the temple of Asclepius at Cos. It was taken to Rome by Augustus and placed in the temple of Cæsar, and when it had been injured no artist would attempt its restoration. He painted Alexander with a thunderbolt in his hand, for the temple of Artemis at Ephesus, and the monarch is said to have declared that there were two Alexanders; the son of Philip who was unconquerable, and the work of Apelles, which was inimitable. There are many anecdotes of Apelles, and he is said to have seen and admitted the excellences of other artists, but he claimed that he excelled all in grace. In order to test the accuracy of his works he was accustomed to expose them in some public place and conceal himself where he could hear the remarks of those who passed by. On one occasion a cobbler criticised a shoe; Apelles corrected the fault; but when the same man found fault with the leg, the master rushed out and commanded him to stick to the shoes. Apelles went to Rhodes, and to the studio of Protogenes when that master was absent. A panel was there ready for use. Apelles took a pencil and drew a thin colored line in such a way that when Protogenes saw it he knew who must have done it; he then drew a thinner line of a different color upon that of Apelles. When the latter saw this he drew still another line which divided that of Protogenes as he had divided the first. This panel was carried to Rome, where it was considered the most wonderful work of art in the Pal. of the Cæsars. It was burned with that building. No work of Apelles' remains.

Apollodorus. 1. An Athenian painter who flourished about 408 B. C. He was the discoverer of chiaro-scuro. Pliny says he was the first artist whose pictures riveted the eyes. 2. A sculptor. He made bronze statues and then destroyed them, because they did not satisfy him. He was called the "mad-man," and was represented in that character by the sculptor Silanion. 3. An architect of Damascus. Trajan employed him to build the Forum, Odeum, and Gym-

nasium at Rome. Hadrian, who took offence at some words of Apollodorus', first banished him, and afterwards put him to death.

Apollonio, Agostino, born at S. Angelo in Vado. Nephew of Luzio Dolci, whom he assisted in the latter part of his life. Apollonio removed to Castel Durante and worked both in stucco and oils. He was the heir of Luzio.

Apollonio, Jacopo, born at Bassano (1584–1654). Grandson of Jacopo da Ponte, called Bassano, by whom he was instructed. He was the best imitator of his master among all his disciples. His finest work is the "Martyrdom of S. Sebastian" in the ch. of that saint at Bassano. In the dome of Bassano there is a "Magdalen," and at the Riformati a picture of "S. Francis," by Apollonio.

Apollonius. 1. Born at Tralles and a brother of Tauriscus. These brothers were the sculptors of the group called the "Farnese Bull," which represents the punishment of Dirce. This group, now at Naples, was taken from Rhodes to Rome by Asinus Pollio; it was found in the excavation of the Baths of Caracalla in the 16th century, and placed in the Farnese Pal. Battista Bianca, of Milan, undertook its restoration, but his work is very unlike the original. It was originally made of a single block of marble. It is believed that these sculptors lived in the first century of the Christian era. 2. An Athenian sculptor, son of Nestor, and the author of the "Torso of Hercules" in the Belvedere, one of the most splendid remains of Grecian art. There is also a statue of Æsculapius at Rome by this master. 3. Another Athenian sculptor, son of Archias. He executed the bronze head of a young hero, found at Herculaneum. 4. A sculptor, whose name is on a beautiful statue of a young satyr in the Coll. of the Earl of Egremont at Petworth, Sussex, England.

DIRCE. (NAPLES.)

Appelius, Jean, born at Middlebourg. Flourished about 1778. Painted history, portraits, and landscapes. His pictures are mostly large. He had more than ordinary talent.

Appelman, Bernard or **Barent,** born at the Hague (1640–1686). It is not known where he studied, but the fact that many of his pictures are of Italian scenery indicates that he visited Italy. The Prince of Orange employed him a long time. The landscapes which he painted in the Pal. at Soesdyk are good in style and color. He

painted landscape backgrounds to the portraits of other artists, and also painted portraits himself.

Appiani, Andrea (1754–1818). An Italian, who painted in oil and fresco, in an original and graceful style. His frescoes in the imperial pal. at Milan are simple and grand. The portrait which he made of Napoleon, who had appointed him his painter, is in England. He was made a knight of the Iron Crown and a member of the Legion of Honor, but when the Bourbons were restored his pension was taken away. In 1813 he had a stroke of apoplexy, and became so poor that he was forced to sell his drawings, and everything of value that he possessed.

Appiani, Francesco, born at Ancona, 1702. Pupil of Magatta. In S. Sisto Vecchio at Rome, he painted in fresco, for Benedict XIII., a picture of the "Death of S. Benedict." The pope gave him a gold medal. He settled in Perugia, was presented with the freedom of the city, and labored until he was ninety years old with a vigor equalled only by that of Titian. Perugia is full of his pictures, and there are many of them in England.

Aquila, Francesco Faraone, born at Palermo, 1676. A designer and engraver. A brother of the celebrated Pietro Aquila. In 1700 he established himself in Rome. Some of his engravings are highly esteemed. Besides detached pieces, he made twenty-two plates, called "Picturæ Raphaelis Urbinatis ex aula et conclavibus Palatii Vaticani, etc., Franc. Aquilo, del. et incid. 1722."

Aquila, Giorgio, called Maestro Giorgio da Firenzi, flourished from 1314 to 1325. Said to have been the first Italian artist who used nut oil.

Aquila, Pietro, born at Marzalla. The early part of his life was passed in a seminary preparing for the priesthood. He went to Rome in 1700 with his brother Francesco, and became a monk, but in his seclusion he was devoted to art. He painted only tolerably, but excelled as an engraver. His best prints are after the Caracci, and these are highly esteemed. The number of his works is very large, and some of them are after his own designs. His drawing is correct and his etching bold and free. The "Farnese Gallery" with the statues and ornaments, is one of his best works.

Aquila, Pompeo dell'. Flourished in the last part of the 16th century. A painter of history in oil and fresco. Several of his frescoes are in his native city, Aquila. At Rome, in the ch. of S. Spirito in Sassia, there is a fine "Deposition from the Cross" by this master.

Araldi, Alessandro, born at Parma (1465–1528). Painted history. Lanzi says, "was indisputably a good artist in the mixed manner, that is now called *antico moderno*." His pictures are confined to Parma. He had little originality. The following is a list of his works: Duomo, fresco, on the wall to the right as you

enter; "Virgin and Child" with S. Joseph and a kneeling man; Parma Gall., an "Annunciation" on wood, painted in oil; ch. of S. Paolo, a room painted in various designs; ch. of S. Sepolcro, picture of "S. Ubaldus, between the archangels Michael and Raphael;" with an "Annunciation" and "Pietà" in the pediment.

Arbasia, Cesare, born at Saluzzo. Flourished 1583–1614. A pupil of Federigo Zucchero. Painted in oil and fresco, but excelled in the latter. He went to Spain and worked in Cordova and Malaga. In 1583 he painted the "Martyrs" of the former city in the Cath. For a picture of the "Incarnation," in the Cath. of Malaga, he received three thousand ducats. About 1588 he went to Rome with his former master. He was one of the founders of the Acad. of S. Luke, of which Federigo was the first president.

Arce, Josef de. A pupil of Martinez Montañes. He executed eight colossal stone statues, representing the four Evangelists and four doctors of the Church, which were placed on the balustrades of the Sagrario of the Cath. of Seville. He also carved in wood the saints which adorned the high altar of the Carthusians at Xeres.

Archer, Wykeham, born at Newcastle-upon-Tyne (1806–1864). He studied engraving with John Scott of London. He made etchings of places of interest at Newcastle and Hexham. At Edinburgh, he made drawings of the streets and edifices of the town, and returned to London to perfect himself in etching upon steel. He was a member of the new society of painters in water-colors. Mr. Archer was author of "Vestiges of Old London," illustrated by etchings; and a contributor to different journals. He claimed to have revived the practice of engraving in monumental brass, and executed works of that description. He also painted a little in oil.

Arcimboldi, Giuseppe, born at Milan, 1533; died at Prague, 1593. He was court painter to Maximilian II. and the Emperor Rodolph. He excelled in painting interiors, kitchens, fruits, vegetables, utensils, etc. He also painted *capricci*, or pictures which looked like figures in the distance, but fell into heaps of flowers and leaves as one approached them.

Arco, Alonso del, born at Madrid (1625–1700). Called El Sordillo de Pereda, and a disciple of Antonio de Pereda. He was deaf and dumb from his birth. Palomino praises him. Stirling says his pictures were mostly painted for public occasions, such as triumphal processions, etc. Many of his works were in the public buildings of Madrid and throughout Spain.

Ardell, James Mc, born about 1710. A native of Ireland, or the son of Irish parents. One of the best mezzotinto engravers. The number of his plates is large. Many of them are portraits of distinguished men of his time. He left a few plates of historical subjects after Vandyck, Murillo, Rembrandt, etc., some of which are extremely fine.

Ardemans, Teodoro, born at Madrid, 1664. An eminent architect, sculptor, and painter. He studied in the school of Coello. His attention was so given to his other pursuits that his pictures were few. That in the vault of the sacristy of S. Francis at Madrid is a *chef-d'œuvre*. In 1689 he was master of works to the Cath. of Granada, where he distinguished himself as a civil engineer. In 1691 he went to Madrid, and filled the place of master of works to the municipality while that functionary was sick. In 1694 he was appointed to the same post at Toledo, and in 1700 at Madrid. In 1702 Philip V. made him superintendent of works at the Alcazar. In 1704 he was made painter-in-ordinary, and received a key as deputy-Aposentador. He made designs for various public occasions, funerals, etc.; the plans for the collegiate church and high altar; for a large part of the Pal. and gardens of S. Ildefonso; and for the ch. of S. Millan at Madrid. It is said he also made some engravings. He wrote and published works on engineering and architecture, and a eulogy upon Palomino.

Ardente, Alessandro. Flourished 1565–1595. He was a Piedmontese, but the exact place of his birth is not known. Many of his works are at Lucca. At Turin, at the Monte della Pietà, there is a picture of the "Conversion of S. Paul," which indicates by its style that he studied at Rome. At the time of his death he was painter to the court of France.

Aregio, Pablo de. Flourished 1506. He is classed among Spanish painters, but it is probable that he was an Italian, and of the school of Leonardo da Vinci. He painted, together with F. Neapoli, the doors of the great altar in the Cath. of Valencia. Long afterwards Philip IV. said of them, "the altar was silver, but its doors were gold."

Arellano, Juan de, born at Santorcaz (1614–1676). A pupil of Juan de Solis. He did not succeed at first, and began to copy the pictures of Mario dei Fiori. He studied nature closely, and at length excelled in flowers and fruits. His pictures are seen in most Spanish collections and are highly esteemed.

Aretino, Spinello, born at Arezzo (1328–1400). He painted at Arezzo, Florence, Siena, and in the Campo Santo at Pisa. In S. Angelo at Arezzo he painted the "Fall of the Angels," in which Lucifer was so terrible that the remembrance of it affected the mind of Spinello, haunted his dreams, and, in truth, hastened his death. In general Spinello was sketchy and unequal in execution, but showed great talent in the vehemence of his conceptions. He painted the history of S. Benedict in the Sacristy of S. Miniato at Florence. These pictures are well preserved, and some of them are among the most spirited conceptions of all the pictures of the school of Giotto.

Aretusi, or **Munari degli Aretusi, Cesare.** Called by some Modenese, because born at Modena, by others Bolognese, since he lived

and took up his citizenship at Bologna ; died at Parma about 1612. He formed his style after Bagnacavallo. He was the intimate friend of Gio. Batista Fiorini, and they painted much together. Aretusi excelled in color and Fiorini was full of fine conceptions. Lanzi believed that in every work attributed to Aretusi we should look for assistance from some other artist. But he excelled in portraits without the aid of any one, and surpassed in imitation. He could assume the style of almost any artist with wonderful exactness. He made a copy of the "Notte" of Correggio for the ch. of S. Gio. di Parma, which Mengs declared would be a good substitute for the original. The excellence of this performance obtained for Aretusi the honor of restoring the picture which Correggio had painted for the tribune of the same church, and this last work was so well done that many believed it to be the original of Allegri.

Arevalo, Juan Cano de, born at Valdemoro (1656–1696). Scholar of Francisco Camilo. He excelled in designing small figures, and at length painted most exquisite fans. But the Spanish ladies thought the French fans exceeded all others, and would not buy those made at home. Arevalo shut himself up and finished a great many very beautiful ones, and then displayed them, pretending that they were French. Before his deceit was detected his fans were so much admired that he was appointed *abaniquero* or fan-painter to the queen. He did some pictures in distemper in the ch. of Valdemoro. When the queen, Maria Louisa, died, he designed a strange allegorical picture which represented her as a glorious spirit within a halo of rays, each ray containing a text which alluded to one of her many virtues. He went to Alcalá to assist in painting some altar-pieces for the Jesuit college and the ch. of S. Maria. While there he died of a wound received in a duel. His fans were his best works, and so fine that they were preserved in cabinets after they were no longer used.

Arfian, Antonio de. Flourished 1551. He studied with Murillo and L. de Vargas. He did several important works, and together with Antonio Ruiz painted the great altar-piece of the Cath. of Seville. This artist first introduced at Seville the painting of landscape and perspective backgrounds for bas-reliefs. He added to them painted figures which appeared to be carved like the rest. He also introduced improvements in the coloring of draperies on statues.

Arias, Fernandez Antonio, born at Madrid; died 1680 or 1684. Studied with Pedro de las Cuevas. When but fourteen he painted the large altar-piece of the Carmelites at Toledo. This was much admired, and he was incited to greater application to his studies by the praises he received. At twenty-five he was one of the best painters at Madrid. The Duke d'Olivarez employed him to paint the portraits of the kings of Spain. After all his success, and his favors at court, he died in a hospital, although his life had been beyond reproach. His daughter, who survived him, was a painter of

some merit. In the Queen of Spain's Gall. there is a picture by Arias of "The Pharisees asking Christ concerning the Tribute Money."

Aristeides. 1. Lived about 360 B. C. One of the most celebrated Greek painters. A native of Thebes, son of Aristodemus, and pupil of Euxenidas and Nicomachus. He excelled in depicting the passions and feelings which are observed in common life. It is said that the first foreign painting ever displayed in Rome was by this artist, and represented "Bacchus." It was brought to Rome by Mummius, and placed in the temple of Ceres. 2. A sculptor celebrated for his statues of two and four-horsed chariots.

Arlaud, James Anthony, born at Geneva (1668–1743). He first painted small miniatures for the jewellers, but at length did some portraits, which were so successful as to induce him to go to Paris. Here he was patronized by the Duke of Orleans, who gave him apartments at St. Cloud, and took lessons in painting from him. He devoted himself to his profession, in order to merit his good fortune, and became a favorite of the Princess Palatine. She gave him her portrait set with diamonds, and when he would go to England, she gave him a letter recommending him to the Princess of Wales, afterwards Queen Catherine. Arlaud painted her portrait, and was patronized by many of the nobility. He returned to Paris, and a few years after, having acquired an ample fortune, he settled in his native city, in which he remained until his death.

Armanno, Vincenzio (1598–1649). A Fleming by birth. He painted landscapes and lived at Rome. His pictures are praised for their truthfulness, color, and shading. His figures are good and his invention copious. It is said that he was imprisoned in Rome for eating meat on fast days, and that on his liberation he left the city in disgust and went to Venice, where he died.

Arnolfo, erroneously called **di Lapo,** was the son of Cambio of Colle de Val d'Elsa (1232–1310). A disciple of Niccola, under whom he worked at Sienna. When he died he held the office of chief architect and sculptor of S. Reparata at Florence. Many architectural monuments were assigned to him, but most of them have perished. The tomb of Card. de Braye, in S. Domenico at Orvieto, was executed by him in 1280. This is a mixture of mosaic, sculpture, and architecture, and affords but small opportunity for judging of his merits.

Arpino, il Cavaliere d'. See Cesari.

Arredondo, Don Isidoro, born at Colemar de Oreja (1653–1702). A pupil of Josef Garcia, and later of Francesco Rizi. He painted history with great success, and at the death of Rizi was appointed court painter by Charles II. Palomino mentions a large and very grand picture of the "Incarnation" by Arredondo.

Arteaga y Alfaro, Matias, born at Seville; died, 1794. Pupil

of Juan de Valdes. An eminent painter and engraver. He painted many perspective views, into which he introduced the stories illustrative of the legends of the Virgin. He was secretary of the Acad. of Seville, at the time of his death.

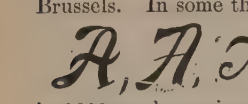
Artois, Jacob van, born at Brussels (1613–1665). Probably studied with Lodewyck de Vadder. Many of his pictures are very large. He painted only landscapes, and the figures in his pictures were done by Teniers, Van Herp, Gerard Zegers, and Gaspard de Craeyer. They sometimes represented Scripture stories, and are seen in the churches of Belgium. The pictures of Artois faithfully represent the scenery of his native country. His pencil was light and free; some of his works are grandly poetic, and his foliage so perfect that it seems to be in motion. His coloring is not of the best. His pictures are numerous, and very unequal in merit and value. The Dresden Gall. has a fine small picture by this master, No. 956. The Gall. at Brussels has four; Nos. 37, 1, and 4 are the best. The figures in the first are by Van Herp. In No. 4, they are by Gaspard de Craeyer and Peter Snayers, and represent "S. Hubert adoring the Crucifix." In the Vienna Gall. are two large pictures with figures by Gerard Zegers. In private galleries in England there are good pictures by Artois.

Asper, Hans, born at Zurich (1499–1571). He painted portraits in the style of Holbein, and gained a reputation which has been injured by his pictures being sold for those of Holbein. The portraits of Zuinglius and his wife, in the library at Zurich, are by Asper. His drawings of game, flowers, and birds, were much esteemed. A medal was given him to record his merit, and yet he lived and died in poverty.

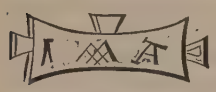
Aspertini, Amico, born at Bologna (1475–1532). Scholar of Francis Francia. Very peculiar in character all his life, and insane before his death, according to Vasari, who says that he studied art by going through all Italy and making copies of all that pleased him. He could paint with both hands at the same time, and was called *Amico da due Penelli.* His earliest works are in S. Cecilia at Bologna, and are much injured. At S. Frediano in Lucca, there are nine pictures by this master, in the chapel of S. Agostino. They are much injured. His other works are, Berlin Mus., No. 119, "Nativity;" Bologna Gall., No. 297, "Virgin and Child," with several saints and the portraits of two patrons; Madrid Mus., No. 885, "Rape of the Sabines;" Bologna, ch. of S. Martino Maggiore, "Virgin and Child" with saints, among which is S. Nicholas giving their dowry to three young girls. At Ferrara, in the Strozzi Pal., a "Predella" with four scenes from the life of Mary.

Aspertini, Guido, born at Bologna, about 1460. Scholar of Ercole di Ferrara. Died young. His principal work was an "Adoration of the Magi," now in the Gall. of Bologna (No. 9). It is somewhat fantastic, but a pleasing picture.

Assche, Henri van, born at Brussels (1775–1841). Studied first with his father, and then with De Roi of Brussels. His pictures, which are landscapes, may be seen at Ghent, Lille, Haerlem, and Brussels. In some there are figures and animals by Ommeganck.



Asselyn, Jan, born at Diessen, near Amsterdam. Scholar of Esaias van de Velde, and Jan Miel. He went to Italy in 1630, and remained fifteen years. He painted landscapes which are remarkable for tender coloring, good drawing, and poetic conception. His works are highly esteemed. In the Louvre there are four. In the Van der Hoop Coll. at Amsterdam, a fine one, with a massive ruin in the foreground and blue mountains in the distance. In the Munich Gall. Cabinets, No. 445 has a fine effect of chiaro-scuro. It represents a ruined castle on a rock. In the Coll. of T. Baring, Esq., England, a picture of a Woman and Cattle reflected in the water, at the entrance of a cave, is one of the best works of Asselyn.



Assen, Jan Walther van. Said to have been born in Holland, about 1490. One of the earliest engravers on wood. His cuts are highly prized by collectors. A contemporary of Lucas von Leyden, he seems to have had the same rank in wood engraving that Lucas held in engraving on copper. Little is known of his life. He was living in Amsterdam in 1517. His works are as follows:—

A set of six prints, circular, representing the Passion of Christ, marked with his cipher, and dated 1513 and 1514.

A set of six large prints of different subjects in architectural compartments. In the middle of each the words: 1. Superbia; 2. Luxuria; 3. Invidia; 4. Ira; 5. Gula; 6. Avaricia; and their opposite virtues.

A small print of an armed Figure on Horseback; inscribed *St. Hadrianus Amstelodamus in Ædibus Donardi Petri*, etc.

Asserreto, Giovacchino, born at Genoa (1600–1649) Studied under Borzone and Ansaldo. When but sixteen he painted a "Temptation of S. Anthony." There are altar-pieces painted by Asserreto in several convents and churches at Genoa.

Asta, Andrea dell', born at Naples (1673–1721). Scholar of Francesco Solimene. He went to Rome, where he studied the works of Raphael. His best pictures are the "Nativity," and the "Adoration of the Magi," painted, after his return to Naples, for the ch. of S. Agostino.

Astley, John, born at Wemm, Shropshire, England. A portrait painter, who studied under Hudson. He visited Italy. His portraits were fine, and he was rapidly acquiring great reputation, when a wealthy lady, whose portrait he had painted, offered him her hand. After his marriage he relinquished his profession. Died 1787.

Athanasio, Don Pedro. See Boccanegra.

Athenodorus. See Agesander.

Attavante or **Vante.** Living in 1487. This artist was a celebrated illuminator of MSS. Lanzi says, the excellence of this artist ought to confer on him "greater celebrity than he enjoys." He ornamented many books for Matthias Corvinus, king of Hungary. These afterwards remained in the Medicean and Esteusean libraries. A magnificent Missal which Attavante illuminated for Matthias is now in the Library at Brussels. It was probably brought to Brussels by Maria, sister of Charles V., and wife of Ludwig II. of Hungary. After the death of her husband she obtained the government of the Netherlands. The regents of Belgium formerly took their oaths upon this volume. The first to do so were Archduke Albert and Isabella, in 1599; the last was the Prince of Saxen-Teschen, in the name of Joseph II., in 1781.

Attiret, Jean Denis, called Frère Attiret, born at Dolê, 1702; died at Pekin, 1768. After studying at Rome, and distinguishing himself by his pictures at Lyons, he became a Jesuit at Avignon. About this time the Jesuit missionary at Pekin sent to France for a painter. Attiret was chosen to make this journey, and left France in 1737. A picture which he presented the emperor, soon after his arrival, so pleased his majesty, that he wished to employ Attiret continually. He wished him to work in water-colors, for he did not like the gloss of oil. His commissions were so numerous that he was obliged to employ Chinese assistants, who had at first been jealous of him, but at length became reconciled to his supremacy. He became a great favorite, even among the painters, and was able to establish a drawing-school. About 1760 the emperor obtained victories over Tartar tribes with whom he was at war. Attiret was ordered to proceed to the northwest part of the empire, where he made accurate sketches of triumphal processions, festivals, etc. From these he painted pictures which so pleased the emperor that he desired to make him a mandarin, which honor Attiret declined. All the principal men of the empire sat to him for their portraits — some of them travelling eight hundred leagues for the purpose. Sixteen of these portraits were sent to Paris to be engraved at the expense of the emperor. Very few impressions of these plates were reserved in France, and they are extremely rare. They were of immense size. When the artist died the emperor ordered two hundred ounces of silver to be given towards the expense of his funeral.

Aubert, Augustine, born at Marseilles, 1781. Painted history and landscapes. The latter are principally from scenery about Marseilles, and the former represent sacred subjects, and are often very large.

Aubert, Michel, born at Paris (1700–1757). An engraver of portraits and historical subjects. He seems to have imitated Gerard Audran, but with small success.

Aubin, Augustine de St., born at Paris (1736–1807). A skilful

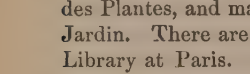
engraver. He engraved the works of several French and Italian masters.

Aubin, Augustine de St., born at Paris, 1720. An engraver of merit. Scholar of Laurent Cars. He engraved the coll. of nearly three thousand medals belonging to M. Pellerin, and the gems of the Duke of Orleans, besides an immense number of portraits, historical subjects, vignettes, ornaments for books, etc.

Aubin, Charles Germain de St., born at Paris, 1721. Brother of the preceding, and an engraver.

Aubin, Gabriel Jaques de St., born at Paris, 1724. Brother of the preceding. He painted historical subjects, and also engraved a few plates from his own designs.

Aubriet, Claude, born at Châlons-sur-Marne (1651–1743). A pupil of Joubert. He distinguished himself first as a miniature painter. He was appointed to make drawings of objects of natural history at the Jardin des Plantes. He accompanied Tournefort to the Levant, and the plates which afterwards illustrated the "Elé-ments de Botanique" were after the designs of Aubriet. At the death of Joubert he was appointed painter to the king in the Jardin des Plantes, and many of his drawings are now in the library of the Jardin. There are also five folio volumes of his designs in the Royal Library at Paris. He was a botanist, and the plates in "Tourne-fort's Voyage to the Levant" were after his designs.



Audenaerde or **Oudenaerde, Robert van**, born at Ghent (1663–1743). A good painter, and celebrated engraver. A scholar of Francis van Mierhop and John van Cleef. At twenty-two years of age he went to Rome, and there studied under Carlo Maratti. He became a reputable painter of historical pictures. In leisure moments he amused himself by making plates, and when these were seen by Maratti he advised his pupil to devote himself to engraving. The plates in which he used the point are much finer than those done entirely with the graver. The principal part of his prints were after the pictures of his Italian master. His drawing is very correct and shows perfect knowledge of the human figure. His paintings are quite in the style of Maratti. His *chef-d'œuvre* is the altar-piece in the ch. of the Carthusians at Ghent. It represents the appearance of S. Peter to a number of monks. In the ch. of S. James is his picture of "S. Cath-erine refusing to worship the False Gods." Other churches and convents of his native city possess works of this artist.

Audouin, Pierre, born at Paris (1768–1822). An eminent en-graver and a pupil of Beauvarlet. He engraved several of the finest paintings of the Italian and Dutch masters for the coll. of the Mus. published by Laurent.

Audran, Benoît, born at Lyons (1661–1721). Son of Germain

Audran, with whom he first studied, but later he became the pupil of the celebrated Gerard, his uncle. Although he did not equal the latter, he was an excellent artist. He was a member of the Acad. and engraver to the king. He engraved many portraits and historical subjects. His style was, like his uncle's, clear and bold, his drawing correct, and his heads full of expression.

Audran, Charles, born at Paris (1594–1674). This name was eminent among French engravers for more than a century. Charles was the first to make it so. His disposition for the art was shown very early, and he was still quite young when his plates attracted attention in Rome, where he had gone to study. He imitated the style of Cornelius Bloemaert, and used only the graver. His works were finished with great care. His earlier plates were marked with a C., but when his brother Claude used the same letter, he changed to K., the initial of Karl.

Audran, Claude, born at Lyons (1639–1684). After studying drawing at Paris under his uncle, he went to Rome. He drew well and had great facility in execution. He returned to Paris, and was engaged as an assistant by Le Brun. Under the direction of the latter he painted the grand staircase at Versailles, the Gall. of the Tuileries, and the Chapel of Colbert's Chateau de Sceaux, all in fresco. He became an imitator of Le Brun, whom he also assisted in his "Battles of Alexander," and many other works.

Audran, Gerard, born at Lyons (1640–1703). Son of Claude and nephew of Charles. This artist may be said to have reached perfection in engraving. He studied first with his father, then with his uncle, and finally at Rome, it is believed under Maratti. He was in Rome three years, and made a portrait of Clement IX. and other plates, which gave him such a reputation that he was recalled to Paris by Colbert. He was soon appointed engraver to the king, with a generous pension and apartments at the Gobelins. He became intimate with Le Brun, and some of his finest plates are after the paintings of that master. The "Battles of Alexander" cannot be too highly praised. His plates were very numerous.

Audran, Germain, born at Lyons (1631–1710). Nephew of Charles and Claude, and inferior to some members of his family in artistic merit. He engraved portraits, ceilings, ornaments, vases, etc.

Audran, John, born at Lyons (1667–1756). Son of Germain, and brother of Benoît. After studying with his father, he too was placed under the famous Gerard, and became a celebrated artist. He was made engraver to the king, and had a pension and apartments at the Gobelins, in 1707. His prints are numerous, and he continued to labor after he was eighty years old.

Audran, Louis, born at Lyons (1670–1712). Youngest son of Germain. He also studied under Gerard. He assisted his brothers in their plates, and did not execute many of his own. He also engraved copies of the large historical plates of his relatives.

Audubon, John James, born in Louisiana (1782–1851). As an artist, distinguished for his drawings of the "Birds of America." He studied painting in Paris under the celebrated David. His plates are very perfect, of the size and color of life, and the beaks, talons, and legs are of accurate dimensions. The book was thirteen years in preparation and was published in Edinburgh; this time does not include the making of a large portion of Audubon's pictures. It has 435 plates, containing 1,065 figures. Cuvier pronounced it "the most gigantic and most magnificent monument that had ever been erected to Nature." Audubon was also the author of "Ornithological Biography," and at the time of his death was at work upon the "Quadrupeds of America."

Augur, Hezekiah, son of a carpenter, born in New Hampshire (1791–1858). He was first a shoemaker's apprentice, then a tradesman in New Haven, where he failed. He partly paid his debts by carving ornamental furniture, and invented a machine for weaving worsted lace. Gradually he turned his attention to sculpture. He copied a "Head of Apollo," and in 1827 executed a "Washington" and a "Sappho," which established his local fame. His best work was the group of "Jephtha and his Daughter," still preserved in Yale College Gall. This obtained for him several commissions for busts and monuments.

Austin, William, born in London about 1740. An engraver and a pupil of George Bickham. He engraved some landscapes after Ruysdael and other artists, but his principal work was a set of plates, of views of Palmyra and its Ruins, and of Ancient Rome.

Auzon, Madame, born in Paris, 1775. She studied under Regnault. Painted portraits and familiar subjects. Several of her pictures have been engraved.

Avanzii or **Avanzi, Jacopo degli.** An ancient painter of Bologna, of whom little is known. He flourished about the middle of the 14th century. In the Colonna Gall. at Rome, there is a "Crucifixion" by this master, and Nos. 159, 160, 161, of the Bologna Acad. are also his. In the ch. of Mezzarata he painted pictures which Malvasia asserts were praised by Michael Angelo and the Caracci. These have been whitewashed, and restored, and are very imperfect.

Avanzi, Giuseppe, born at Ferrara (1655–1718). School of Costanzio Cattanio. He is noted for the numbers of his works, rather than for excellence. Most of them were for the convents and churches of his native city.

Aved, Jacques Antoine Joseph, born at Douay (1702–1766). Pupil of Picard and a portrait painter of merit.

Aveline, Anthony, born at Paris, 1662. Designer and engraver. His principal works were views of the palaces and chateaux of Europe.

Aveline, Pierre, born at Paris, 1710. Designer and engraver. Scholar of John Baptist Poilly. His subjects were often trifling and insignificant, his drawing stiff, though not incorrect.

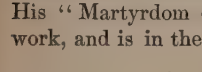
Aveline, Francis Anthony, born at Paris, 1718. Cousin of the preceding. An engraver of small reputation, and worked mostly for booksellers.

Avellino, Giulio, called Il Messinese, born at Messina (1645–1700). A landscape painter, said to have studied with Salvator Rosa. He settled at Ferrara, and was much employed by the nobility of Ferrara and Cremona. He painted in the grand style of Rosa, and introduced ruins, architecture, and figures into his pictures. His pictures are valued, and are in many collections.

Avellino, Onofrio, born at Naples (1674–1741). Said to have been a pupil of Francesco Solimene. In Rome he painted an altar-piece in the ch. of S. Maria di Montesanto, and the vault of the ch. of S. Francesco di Paola, which last is considered his best work.

Avibus, Gaspar Ab or **Patavinus,** born at Padua, 1530. An engraver whose principal work was a large volume containing the portraits of the Royal House of Austria, full-lengths, signed *Gaspar Patavinus, incisor.* 1569.

Avogadro, Pietro, called Bresciano, born at Brescia. Flourished about 1730. A scholar of Pompeo Ghiti. His coloring was Venetian, especially in the carnations. The whole style of his composition and painting is pleasing. By some he is said to rank as the fourth among the artists of Brescia, that is, after Bonvicino, Gambara, and Savoldo. His "Martyrdom of SS. Crispino and Crispiano," is his principal work, and is in the ch. of S. Joseph at Brescia.



Avont, Peter van der, born at Antwerp about 1619. A fine landscape painter, and an eminent engraver. He often painted figures in the landscapes of Vinckenboom.

Avril, Jean Jacques, born at Paris (1744–1832). An engraver whose works are much admired. Scholar of J. G. Wille. He left about 540 plates, some of them large.

Avril, Jean Jacques, born at Paris (1771–1831). Son of the preceding. One of the engravers employed by Laurent. His plates of many of the pictures and statues of the Louvre are excellent.

Axtmann, Leopold, born at Fulneck; died at Prague (1700–1748). An animal painter. He rivalled his master, John George Hamilton, in reputation. His pictures are in Bohemia. He painted dogs and horses excellently.

Ayala, Barnabi de. Painter of history at Seville. Scholar of Zurbaran. He so well imitated his master that it is believed that the pictures of Ayala are sold as those of Zurbaran. He was one of the founders of the Acad. of Seville.

Azzolini or **Mazzolini, Gio. Bernardino,** born at Naples.

Flourished 1510. He resided chiefly at Genoa, and his pictures are in the churches and convents of that city. He excelled in wax-work and formed heads with a wonderful expression of life.

B.

Baader, Amalie, born in Erding, Bavaria, 1763. An amateur engraver. She studied under J. Dorner. Her mark is an A and B interlaced, and is found on copies after Rembrandt, Schmidt, and some Italian masters.

Baak, Hattigh Jan. An artist of Utrecht about the middle of the 17th century. In the hospital of S. Job of Utrecht there is a work of his dated 1642. It is a landscape, with figures, and from its style he was probably a pupil of Poelemburg.

Baan, John de, born at Haerlem, 1633 ; died at the Hague, 1702. An eminent portrait painter. Instructed first by an uncle named Piemans, he then studied under Jacob de Backer. He succeeded so well in portrait painting, that he confined himself almost entirely to that branch of art. He was an admirer and worthy imitator of Vandyck. Charles II. of England was anxious to be painted by De Baan, and invited him to his court for that purpose, where he also painted many of the nobility. When Louis XIV. had conquered a part of Holland, he sent to Utrecht for this artist to come and paint his portrait. But he received a refusal, the excuse being, that when his country was in the midst of mourning, he could not trace the features of her conqueror. One of the best works of De Baan is his portrait of Prince Maurice of Nassau-Ziegen.

Baccarini, Jacopo, born at Reggio (1630–1682). Painter of history and a pupil of Orazio Talami. Two of his best works are in the ch. of S. Filippo at Reggio, and represent the "Death of S. Alessio" and the "Repose in Egypt."

Baccicio. See Gaulli.

Baccio. See Della Porta.

Bacheley, Jacques, born at Pont l'Évêque in Normandy (1712–1781). An engraver and designer. Member of the Acad. of Rouen. We have prints of landscapes after Dutch masters by this artist.

Bachelier, Jean Jacques, born at Paris (1724–1805). As an artist he is unimportant, but he gained a fortune of 60,000 francs, which he devoted to the establishment of a free school of drawing for artists. He was director of the porcelain manufactory at Sèvres, and greatly improved its taste. Bachelier assisted Count de Caylus in his attempts to discover the ancient method of encaustic painting, and invented a kind of encaustic varnish to preserve marbles from the action of the weather. He also wrote two books entitled "Le Conseil de Famille," and a "Mémoire sur l'Éducation des Filles."

PORTRAIT OF MRS. SIDDONS.

By Gainsborough. See p. 290.

Bachelier, Nicholas, born at Toulouse (1496–1554). An unimportant sculptor and architect.

Bachiaca. See Ubertino.

Backereel, Giles. An artist who adorned many of the churches of the Low Countries. A contemporary of Rubens, and like him in style. One of the best artists of his country, when art was at its best. An altar-piece of his in the Cath. of Bruges, represents "S. Charles Borromeo administering the Sacrament to those stricken with the Plague." A grand and striking composition, with fine coloring. In the ch. of the Augustines at Antwerp, there is a fine "Crucifixion" by Backereel, and at the Franciscan ch. at Brussels, a picture of the "Virgin and Child," with S. Beatrice and other saints.

Backhuysen, Ludolf, born at Embden, 1631; died at Amsterdam, 1709. Until he was eighteen years old, he was employed in mercantile pursuits; but constantly sought the company of painters, and at that age became the pupil of Aldert van Everdingen. He went constantly amongst the shipping, and made sketches in Indian ink and bistre, which were purchased by collectors, at large prices. He at length began to paint with good success, and became, in time, the most noted painter of rough seas. He often exposed himself and his boatmen to great danger, by going out in storms, to study the waves and clouds, when in their wildest state. In coloring he cannot compare with Willem van der Velde, but the pictures of the latter represent mostly smooth waters. The pictures of Backhuysen were in great demand, not only in his own country, but in others. Smith enumerates one hundred and eighty-four of his works, and many of them of considerable size. It is not possible to give a full list of them and the places they are in, but the following are some of the best. One in the Van der Hoop Coll. at Amsterdam, a coast scene, sea and sky agitated with coloring or lighting, of great beauty. No. 5, Amsterdam Mus., dated 1673, view of the River Y; clear and brilliant. No. 6, same place, stormy scene. Louvre, No. 7, rough sea at the mouth of the Maas; a fishing boat is trying to run in. No. 5 of the Louvre gives ten men-of-war at the mouth of the Texel. A view of the last river in the Bridgewater Gall., No. 122, with seven vessels, and dated 1670, is very fine. In the Mus. at the Hague, No. 6 is fine in the sunshine and shadow upon the water, but No. 7 is heavy and hard. Many of his pictures are in England, in the National Gall., colls. of Lord Ashburton, Mr. Baring, and others. Peter the Great was a pupil of Backhuysen, who made for the Czar numerous drawings for the construction of vessels.

Backhuysen, Ludolf, grandson of the preceding, born at Amsterdam (1717–1782). Good painter of horses and battles.

Baerse, Jacques de la. A sculptor of Dendermonde, who labored in 1391. He did the carving of the remarkable shrines, designed and painted by Melchior Broederlain, for the Cath. of Dijon, which are now preserved in the Mus. of that city.

Baglioni, Cesare, born at Bologna. A contemporary of the Caracci, he profited by their style, though not of their school. He was an artist of considerable merit, and painted landscapes, history, animals, fruit, etc. His principal works are at Bologna and Parma, and are much esteemed. In the ch. of the Madonna del' Soccorso at Bologna there is an "Ascension," and in the ch. of S. Giorgio, an altarpiece, representing "S. Anthony and S. Martha," by this master. He was living in 1610.

Baglioni, Cavaliere Gio., born at Rome. A pupil of Francesco Morelli. He was much employed during the time of Clement VIII. and Paul V. In S. Niccolo in Carcere, there is a fine picture of his of the "Last Supper." In S. Peter's there is a picture of that saint raising Tabitha from the dead, for which he was made a Knight of the Order of Christ, by Paul V. This artist was the author of the "Lives of the Painters, Sculptors, and Architects who flourished at Rome from 1572 to 1642."

Bagnacavallo, Il. The real name of this artist was Bartolommeo Ramenghi. He was called Il Bagnacavallo from his birthplace. Born 1484; died at Bologna, 1542. He studied under Francia at Bologna, before he went to Rome, where he was a pupil in the school of Raphael, and afterwards assisted that great master in some important works. Bagnacavallo worshipped Raphael, and felt that to imitate him was an aim worthy of his ambition. Upon his return to Bologna he brought the Roman style of painting to that city.

The works of this artist are not common in galleries. It is said that his pictures were admired by the Caracci. He distinguished himself at Bologna by a "Crucifixion" which he painted for the ch. of S. Pietro. It is dated 1522. In the Dresden Gall. there is a "Madonna and Child" in a glory, with four male saints, which is, by some, considered his masterpiece. It is "a picture of great and energetic expression." A "Holy Family" with saints, in the Gall. at Bologna is pleasing, but not powerful. In S. Maria della Pace at Rome, there are frescoes of a Saint and a Prophet in armor, colossal in size. There are also works of his in the Berlin Mus., the Colonna Pal., and in the Solly Coll. There are others in different churches of Bologna.

Bagnacavallo, Gio. Batista. Son of Bartolommeo Ramenghi. He went to France as an assistant to Primaticcio, when he undertook his work at Fontainebleau. When he returned to Bologna, he was made chief of the Acad. of that city.

Baillie, Captain William. An amateur engraver. Born in Ireland about 1736. His early life was passed in the army, from which he retired with the rank of captain of cavalry. He devoted the remainder of his life to art. He was one of the most intelligent connoisseurs of his time. We have about a hundred plates of his, engraved in different manners.

His copies after Rembrandt, and his plates after the style of that master, are his choicest works. The following are a few of his plates : —

Christ Healing the Sick, called the Hundred Guilder Print. Original plate by Rembrandt, and admirably retouched by Baillie.

Beggars at the Door of a House; *after Rembrandt's print.*

The Gold-weigher; *finely copied from Rembrandt's print.*

Three Trees; landscape; *after same.*

Old Man, half-length, with a Cap and Beard; 1765; *after Rembrandt.*

Landscape, with a Horse; *after Rembrandt's print.*

The Pen-cutter; *after Ger. Douw.*

Interior of an Ale-house, with figures regaling; *after Teniers;* fine.

Another Interior with Peasants Smoking and Drinking ; *after A. Ostade.* 1765.

Bailii, David, born at Leyden (1584–1638). Painter of portraits and perspective church interiors. The latter works of his are much admired.

Baillu or **Bailliu,** born at Antwerp, 1614. An engraver, whose principal plates are after Rubens and Vandyck. Although not the best, his prints are well esteemed.

Baillu or **Bailliu** or **Baleau, Bernhard,** born in the Netherlands about 1625. An engraver of portraits and a few historical subjects. He executed entirely with the graver.

Bajardo, Gio. Batista, born at Genoa (1620–1657). A painter of history whose pictures are esteemed in Genoa. The best are in the portico of S. Pietro and the cloister of S. Agostino.

Bakker, Jacob, born at Harlingen (1608–1641). Lived chiefly at Amsterdam, and painted history and portraits with great rapidity. His works are praised by the poet Vondel. Many of them are in Spain. An altar-piece in a chapel of the Antwerp Cath. representing the "Last Judgment" is by Bakker, and is a fine picture. Another of his works is a large archery piece, No. 34, in the new Hotel de Ville at Amsterdam.

Bakker, Adrian, born at Amsterdam (1643–1686). Nephew of Jacob. Studied at Rome. Excelled most of his countrymen in correctness of design. His *chef-d'œuvre* is a picture of the "Judgment of Solomon," in the Hotel de Ville at Amsterdam.

Baldi, Lazzaro, born at Pistoja (1623–1703). A scholar of Pietro da Cortona, in Rome. He became an eminent painter of his time. In the Pontifical Pal. at Monte Cavallo, there is an esteemed work of his representing "David and Goliath." The "Martyrdom of S. Lazzaro" is in the ch. of S. Luke.

Baldovinetti, Alessio, born at Florence (1422–1499). He is believed to have been a pupil of Paolo Uccelli. His works are few,

and are distinguished for minuteness in detail. He is said to have painted straws so that their stems and joints could be seen. He executed portraits and historical subjects, both in oils and fresco. His remaining works are much injured by scaling or the abrasion of the colors. Those best known are a fresco in the cloister of the Annunziata at Florence; No. 24, Uffizi Gall.; and a "Trinity" with Saints, painted for a chapel in S. Trinità at Florence. He was interested in mosaic work, and studied much to learn the best manner in which it could be done. In 1481 he repaired the mosaic over the portal at S. Miniato al Monte. He was a chemist, as well as an artist. He claims to have been the teacher of Ghirlandaio. He was buried in S. Lorenzo at Florence.

Baldrighi, Giuseppe, born at Pavia (1722–1802). A pupil of Vincenzio Meucci. He was invited to the court of Parma, and appointed painter to the Duke. He painted portraits of the ducal family, which were much admired. One of his finest pictures is in the saloon of the Acad. of Parma, and represents "Prometheus."

Balducci, Gio., called Cosci, died 1600. Said to have been a native of Florence and a pupil of Batista Naldini. He was employed at Rome by Leo XI., when Card. De' Medici. His works may be seen at Rome, at Florence, and at Naples, which he visited towards the close of his life.

Baldung, Hans, called Grün. Born at Gemund, 1470; died at Strasbourg, 1552. A contemporary, and perhaps a pupil of Albert Dürer, but inferior to him in beauty of design and color. A number of his pictures may be seen in the Cath. of Freiburg. An altar-piece dated 1516 is considered his *chef-d'œuvre.* One of his best portraits is in the Vienna Gall. No. 148, Munich Gall. Cabinets, is a portrait of the Margrave of Baden. Berlin Mus., Nos. 603 and 623 are his works. He was an engraver, and worked chiefly on wood. Bartsch assigns to him two engravings on copper, and mentions fifty-nine wood-cuts. His drawing was sometimes incorrect; but the expression of the heads was good. The following are some of his prints: —

Adam and Eve plucking the apple.

The Fall of Adam; inscribed on a tablet, "*Lapsus humanis generis.* 1511.

Christ and the Apostles. 1514. Thirteen plates.

The Crucifixion, with S. John, the Virgin, and Mary Magdalene; in chiaro-scuro; fine.

Two landscapes; very scarce.

Four small upright prints: Solomon's Idolatry, Samson and Delilah, David and Bathsheba, and Aristotle and Phryne; very fine.

An Incantation; in chiaro-scuro. 1510.

The Holy Family, with SS. Elizabeth and Catherine; half-length. 1512.

Two prints of Horses in a Forest; marked "BALDUNG. 1534." A Man with a Horse; large upright ; no date.

Balechou, Jean Jacques, born at Arles, 1715 ; died at Avignon, 1764. Very celebrated engraver. He excelled all French engravers who preceded him in the clearness of his strokes and brilliancy of color. In neatness of execution he has rarely been surpassed. There is, however, a deficiency in his drawing, especially in portraits, which detracts from the effect of his works. His three plates after Vernet, representing the "Storm," the "Calm," and the "Bathers," are among his finest plates.

Balen, Heinrich van, born at Antwerp (1560–1632). Pupil of Adam van Oort. He went to Italy, and returned to Antwerp, where the demand for his pictures was greater than he could supply. In purity of color he excelled the older Flemish artists, but was cold in feeling, and mannered in design. The backgrounds of his pictures were often painted by Jan Breughel, and sometimes by Kierings. These works were found in the best collections. His nude figures were the most pleasing, and exquisite in finish. In the Antwerp Cath. are two altar-pieces, and in the ch. of S. Jacques an "Ascension" by Balen. He was the first instructor of Vandyck.

Balestra, Antonio, born at Verona (1666–1740). Pupil of Carlo Maratti at Rome, where he was employed to paint in several churches and palaces. He gained the prize at the Acad. of S. Luke in 1694. He was not a great master, but his works are held in good estimation. One of his finest pictures is in the ch. of S. Ignatius at Bologna. He was also an engraver, and his plates from his own designs are etched in a free and masterly manner.

Baltz, J. Georges, born at Strasbourg, 1760. Painted miniature portraits and landscapes on porcelain, many of which are seen in the cabinets of Europe.

Bambini, Giacomo, born at Ferrara ; died 1622. Pupil of Domenico Mona. There are many of his works in the churches and public edifices of Ferrara.

Bambini, Niccolo, born at Venice (1651–1736). Pupil of Giulio Mazzoni and Carlo Maratti. He imitated Liberi, and like him was distinguished for his beautiful women. He was a reformer in Venetian art. Many of his works are in the churches of Venice. Bambini was the master of Zanetti.

Bamboccio. See Peter de Laer.

Banck, Peter van der, of Flemish extraction, but born at Paris (1649–1697). Pupil of Francis de Poilly, and an eminent engraver. In 1674 he went to England with Henry Gascar. He painted portraits of many eminent persons of his time, which are much esteemed for their historical value, as well as for their merit as engravings.

Bandinelli, Baccio, born at Florence (1487–1559). Sculptor and painter. Scholar of Rustici, and friend of Leonardo da Vinci.

His designs were powerful, and his treatment bold, but he had much mannerism. He hated Michael Angelo, whom he never could equal. He was envious, false, and calumnious, full of silly vanity, his only virtue being that of industry. But all that has passed away, and his works remain to claim for him his due distinction. The best of these are a bas-relief on the screen of the choir (or the high altar) of the Florence Cath., which represents the Prophets, the Apostles, the Virtues, etc.; a bas-relief on a pedestal in the Piazza of S. Lorenzo, at Florence; and a group representing "Nicodemus supporting Christ," which he intended for his own monument. This last is in the ch. of the Annunziata, at Florence, and the Nicodemus is a portrait of Bandinelli himself.

Banks, Thomas, born at Lambeth (1738–1805). He served his apprenticeship to a wood carver. He obtained several premiums from the Society for the Encouragement of the Arts, for models in sculpture. He then entered himself a student of the Royal Acad., and obtained their gold medal. This entitled him to study in Rome three years. He applied himself closely to the study of the antique, and there executed two of his best works in marble: "Cupid catching a Butterfly," purchased by Catherine II. of Russia; and "Caractacus brought Prisoner to Rome." He returned to England, and attempted to indulge his fancy in works of a lofty and heroic style, but he was compelled to adopt the more lucrative employment of monumental sculpture. He was invited to Russia by the Empress, and remained two years. Monuments executed by him are in several churches in England; and in the Hall of the British Institution is the model of "Achilles mourning the Loss of Briseïs," never executed in marble. His life was one of disappointment. His poetic groups were received with coldness, and he lacked that encouragement which stimulates to the highest attainment.

Baptiste. See Monnoyer.

Barabbino, Simone, born near Genoa about 1585. Pupil of Bernardo Castello, who became jealous of his talent, and expelled him from his Acad. He then painted a picture for the Annunziata del Guastato, representing S. Diego, which has been much praised. He removed to Milan, where he received the honor due to his ability. One of his finest works is a "Madonna," with the dead Christ, and Saints, in the ch. of S. Girolamo. Lanzi says he became a merchant, and died in jail.

Barbalunga. See Ricci.

Barbarelli. See Giorgione.

Barbaris, Jacopo de (1504). Little can be told of this painter; indeed, it is doubtful by what name he should be called, for he is thought to be identical with Jacomo Barberino Veneziano, and with Jacob Walch, an artist alluded to by Dürer in his correspondence. His signature and emblem (a wand of Mercury), are on a panel in

the Gall. of Augsburg, dated 1504, and on a head of Christ in the Mus. of Weimar. There are also pictures of his in Paris, Ratisbon, and in Dresden Mus. If he be the same as Jacomo Barberino Veneziano, he went, according to the Anonimo, to Burgundy and Germany, and adopted the style of those countries. He was in the service of John of Burgundy, Bishop of Utrecht, at the same time with Mabuse, and excelled in painting and engraving.

Barbary, Jacob da. An engraver, and the true "*Master of the Caduceus*," who has been called until recently Francis de Babylone. The reason of the name is found in the fact that he marked his plates with a caduceus. One of his plates mentioned by Brulliot is dated 1504. His nationality is a matter of doubt. Different authors enumerate, altogether, twenty-nine plates by this artist. They are highly esteemed for their rarity. The following are among those known to be his: —

Apollo and Diana; small upright plate.

A Holy Family, with the Virgin resting on the stump of a tree, and S. Joseph leaning his head on his hand; square plate; half-length figures.

A Holy Family, with S. Elizabeth, and an Angel playing a musical instrument.

The Offering of the Wise Men; small upright plate.

S. Jerome writing, with a Crucifix before him.

Two small upright plates; in one a woman carries a child in her arms, and in the other a man carries a boat.

A Sacrifice to Priapus; a free subject; *after Marc Antonio.*

Barbatelli, Bernardino, better known as Poccetti, and also called *Bernardino delle facceati*, or *delle grotesche*. Born at Florence (1548–1612). Pupil of Michele di Ridolfo del Ghirlandaio. At first he painted only grotesques and the fronts of buildings, and was little known, but later he went to Rome, where he studied the works of Raphael, and also made a reputation as an architect. Few of his pictures on wood or canvas remain, but many of his frescoes are still in Florence, and compare well with those of many Italian masters. Mengs always studied him when in Florence, and Pietro da Cortona admired his works. He sometimes painted hastily, and again would prepare his drawings with the greatest care, but his pencil was always firm, and his works displayed facility and freedom. He adorned his historical pictures with fine landscapes, sea-views, fruits and flowers, and his draperies were admirable.

Barbello, Gio. Giacomo, born at Cremona (1590–1656). Best known by his pictures in the churches of Bergamo.

Barbiani, Andrea, born at Ravenna (1680–1754). Believed to have studied under P. Cesare Pronti, whose style he imitated in his-

torical paintings. The churches and public buildings of Ravenna and Rimini are adorned with his works, one of the best being in the vault of the Cath. of Ravenna, and representing the "Four Evangelists." He was an artist of considerable merit.

Barbiani, Gio. Batista, born at Ravenna. Flourished about 1635. Probably studied under Bartolommeo Cesi. His best fresco is the "Assumption of the Virgin," in the dome of the chapel of N. Signora del Sudore, in the Cathedral. Some of his best pictures were at Bologna.

Barbier-Walbonne, Jacques Luc, born at Nismes, 1769. Pupil of David. He painted historical pictures, and portraits of the distinguished generals of France.

Barbiere, Domenico del, born at Florence about 1506. A pupil of Il Rosso, whom he accompanied to France, when he came by invitation of Francis I. to ornament the palaces of Fontainebleau and Meudon. After the death of Primaticcio, Barbiere executed some frescoes after the designs of that master. He was also an engraver, but his works possess little merit. They are valued, however, on account of their scarcity, and are found in curious collections.

Barbieri, Gio. Francesco. See Guercino.

Barbieri, Paolo Antonio, brother of Gio. Francesco, called Guercino, born at Cento (1596–1640). A painter of still-life. He especially excelled in pictures of fish.

Barca, Don Vicente Calderon de la, born at Guadalaxara (1762–1794). Pupil of Don Francisco Goya. Painted history and portraits, and excelled in the latter. His finest historical work is in a college at Avila, and represents the "Birth of S. Norbert."

Bardin, Jean, born at Montbar (1732–1809). Pupil of the elder Lagrenée. Studied also at Rome. He was a popular artist in France and was admitted to the Acad. in 1795. His subjects were religious, poetical, and historical. David and Regnault were instructed in the elements of painting by Bardin.

Barker, Robert (1739–1806). Inventor of panoramic painting. His first picture of this kind was a view of Edinburgh, which was exhibited in that city in 1788, and in London a year later. At first this kind of exhibition attracted but little attention, but soon its usefulness was appreciated, and it became popular.

Barnuevo, Don Sebastian de Herrera, born at Madrid (1611–1671). Architect, sculptor, and painter. Studied first with his father who was a sculptor, then became a pupil in painting under Alonso Cano. He gained reputation in the three branches of art to which he gave his attention. Many of his works are in Madrid. The "Nativity," in the ch. of S. Geronimo, and the "Beatification of S. Augustine," in the great chapel of the Augustine Récollets, were his principal pictures.

Baroccio, Federigo, born at Urbino (1528–1612). Studied de-

sign with his father, who was an engraver. Became the pupil of Battista Franco of Venice. Went to Pesaro, where he saw the art-treasures of the Dukes of Urbino, and when twenty years old, to Rome. He was hindered by his modesty, but Michael Angelo chanced to see some of his drawings, which he praised, and Gio. da Udine became his friend. He also became known to Card. Giulio della Rovere, who gave him his patronage. He returned, after four years, to Urbino, and executed some church paintings which gained him great reputation, and when, in 1560, he returned to Rome, Pius IV. employed him in the Vatican, with Federigo Zucchero. Here he was poisoned by some rival, and although the potion was not fatal, it induced a stomachic disorder, which prevented him from working more than two hours a day during the fifty-two remaining years of his life, which years, with the exception of three at Perugia, and a visit to Florence, were passed at Urbino. Some of his best works were, the "Pardon of S. Francis of Assisi," for the Franciscans of Urbino, on which he spent six years; a "Deposition from the Cross," for the Cath. of Perugia, three years, now in the Vatican; the "Calling of S. Andrew;" the "Annunciation," now in the Vatican; "Santa Michelina," the "Presentation of the Madonna," and the "Visitation," in the Chiesa Nuova, at Rome; the "Institution of the Sacrament," according to the Romish rite, in the ch. of the Minerva, at Rome; the "Cenacolo," and a "S. Sebastian," in the Cath. of Urbino; a portrait of Duke Francesco Maria, in rich armor, in the Tribune at Florence; and a "Madonna del Gatto," in the National Gall. This is by no means a list of his pictures, for the amount of work which he accomplished was wonderful, when we consider his sufferings. Baroccio lived when the art of Italy was declining, and although he avoided, very considerably, the prevalent mannerism in form, his coloring was imperfect. He admired Michael Angelo, but he imitated Correggio in color. Mengs finds his pictures wanting in yellow; Reynolds criticises his flesh colors; and Bellori, his biographer, thought he used vermilion and ultramarine too freely. His design was correct. Bellori says he always made two cartoons, and two colored sketches; made all his drawings from life, and dressed models in the required costumes. In spite of his faults he acquired a great name in his day, and merits the reputation of introducing harmonious application of light and shade into Lower Italy — in which management of light, added to variety and novelty of conception, his merit consists. Excepting his health, his life was fortunate. For he was in good circumstances, happy in his temper, had many pupils, and more orders than he could execute. Duke Francesco Maria often visited him in his house in Urbino, and on the 1st of October, 1612, made this entry in his diary: "Federigo Baroccio of Urbino died, aged 77; an excellent painter, whose eye and hand served him as well as in his youth." He was, in truth, eighty-

four years old, and painted without spectacles, but not as well as earlier in life. He was buried in S. Francesco, where, in the corridor, the tablet to his memory remains. At his funeral a standard painted by himself, representing the Crucifixion, was placed at the foot of his bier. Baroccio was also an engraver, and left several plates, correct in design and good in expression, though not especially delicate in their execution.

Baron, Bernard, born at Paris, 1700; died in London, 1762. An eminent engraver, and a pupil of Nicholas Henry Tardieu. He engraved several plates for the Crozat Coll. He resided in England some years before his death. His works have considerable merit, although coarse in their execution.

Baron, John, or **Boronius,** called Tolosano, born at Toulouse 1631. Passed most of his life at Rome. An engraver of portraits and historical subjects.

Barozzo, Jacopo, called Vignola, from his birthplace, in the territory of Modena (1507–1575). An illustrious architect. He commenced to study painting in the school of Passarotti at Bologna, but became so enamored of the study of perspective, that by that means (as he himself said) he was led to devote himself to architecture. He became a law-giver in that art in Italy. He was employed in Rome by a society of nobles and gentlemen to make accurate measurements of the greater part of the Roman antiquities. These measures or moulds were sent to France to be cast in bronze. Vignola then accompanied Primaticcio to France, where he was employed in architectural works as well as in the casting of the above named statues. In 1550 Julius III. was made Pope, and Vignola, by the recommendation of friends, was appointed architect to His Holiness. Soon he became known to Card. Farnese, who employed him to design his magnificent Pal. of Caprarola, and would have everything about it done according to his decision. In this palace some pictures by Vignola were seen. After the death of Michael Angelo Pius V. employed Vignola to superintend the work of S. Peter's. This master also published valuable works on architecture, in one of which he gave definite rules for the increase or decrease of every part in all the five orders of architecture. This was illustrated by engravings and proved a very useful book. Milizia called it "L' Abbicci dell' Architettura."

Barret, George, born at Dublin, 1728; died at Paddington, 1784. First studied in the drawing Acad. of his native city under Mr. West. The Earl of Powerscourt became his patron, and he painted many views around Powerscourt Park. In the Dublin Society he took the premium for the finest landscape. In 1762 he went to England, and there took prizes also. He greatly assisted in the establishment of the Royal Acad. He was a good painter of English landscape. His works are in the possession of the nobility, the principal ones belong-

ing to the Dukes of Portland and Buccleugh. He also left several spirited etchings.

Barry, James, born at Cork (1741–1806). Son of a coasting trader. Commenced to paint as a boy. His picture of "S. Patrick baptizing the King of Cashel," obtained for him the notice of Burke, who gave him the means to go to London, and later, defrayed his expenses in Rome. He returned to London in 1771. In the great room of the Society of Arts, at the Adelphi, he painted six large pictures, illustrating the "Civilization and Regeneration of Man." In 1782 he was made Professor of Painting to the Royal Acad. In 1799 he was expelled the Acad. on account of a letter which he had published, and other disagreements with his academicians. He died poor and alone. He was laid in state in the Adelphi, in the midst of his works, and was buried in S. Paul's Cath. His other pictures were an "Adam and Eve;" "Venus Anadyomene;" "Pandora;" and "King Lear." His works are not great, and his unlovely character prevented his being treated with charity, although by many he is regarded as a martyr to his appreciation and love of high art. Grandeur seemed to mean vastness in his mind. The "Harvest Home," at the Adelphi, is the best of the six in composition and finish. He overesteemed his own pictures, and could see no beauty in those of other artists.

Bartholomew, Edward Sheffield, born at Colchester, Conn., 1822. After trying various employments he abandoned all in disgust, spent his time in drawing, and studying any pictures which were within his reach. After a time, he read the life of Cellini. This, to use his own words, "put the devil into him." He abandoned all employment, and his friends regarded him as good for nothing, practically. By some means he studied a year at the life school of the Acad. in New York, and did some drawings which revealed his talents to a few friends. He was the intimate friend of Church. He obtained the appointment of Curator of the Wadsworth Gall. at Hartford. He made careful copies and studies, but when he attempted to paint in oil found that he was color-blind. He then determined to attempt sculpture. His "Flora" was his first work, and from its execution may be dated his artistic career. By his own exertions and the aid of friends he obtained the means to visit Italy. When in New York he was attacked with small-pox, which left him lame for life, with a weakened constitution. When, at length, he sailed, it was in an ill provided vessel, and he suffered much on the voyage. He requested to be landed on the coast of France, and made his way thence to Rome. So great was his energy that, in spite of all his hindrances, within three days after his arrival he was engaged in modelling the "Blind Homer led by his Daughter." From that time his life was prosperous. His *chef-d'œuvre*, the "Repentant Eve," belongs to Joseph Harrison of Philadelphia. His

"Shepherd Boy" to E. Pratt of the same city. In Hartford there is a large collection of figures, busts, and bas-reliefs by this artist. He also executed several monumental works, and visited America to superintend the erection of a monument to Charles Carrol. His home was always in Rome. On a second visit to America he renewed his friendship with Church, and the citizens of Hartford complimented him by a public dinner. He returned to Italy with fresh zeal and aspirations, but it was only to die. In a few months, on account of his health, he went from Rome to Naples, where he lived but a short time.

Bartoli, Pietro Sante, sometimes called Il Perugino, born at Perugia, 1635. He first practised painting, but gave it up for engraving, in which he became eminent. He left a great variety and number of plates, which are chiefly etched in a free and masterly manner. He sometimes marked his plates with his initials, and added an F. for fecit: thus, P. B. F., but more frequently he used the following: *Petr. Ss. Bart. sc. Romæ.*

Bartolin of Piacenza. Little is known of this old painter. In the Baptistery of Parma, and in the ch. of S. Antonio at Piacenza there are several pictures attributed to him. They are believed to belong to the close of the 14th, and rise of the 15th century, and are very rude.

Bartolini, Gioseffo Maria, born at Imola, 1657. Pupil of Lorenzo Pasinelli, at Bologna. His pictures were historical, and some which still remain in the public edifices at Imola are much esteemed, especially one in the ch. of S. Domenico, representing a miracle by S. Biagio. This artist was living in 1718.

Bartolini, Lorenzo, born in Florence (1777–1850). He studied first in Paris; visited Rome, and settled in Florence. He left many works — some of considerable merit, but others bear the impress of French affectation. He executed many statues and monuments, and was considered a leading master of his time. At the Esterhazy Mus. in Vienna are three "Genii" by this master, remarkable for their elegance and truthfulness.

Bartolo, Taddeo di. A Sienese painter of the early part of the 15th century. His earliest pictures are at Perugia. There is an altar-piece dated 1403. It represents the "Virgin and Child," with two angels and S. Bernard. This is now in the Acad., where there are two other works of this master. In the ch. of S. Agostino, Perugia, a "Descent of the Holy Ghost," by Taddeo, is admirable. The Acad. of Siena has an "Annunciation," and the Louvre at Paris several pictures not important in considering Taddeo, but those of the "Life of the Virgin," on the walls of the chapel of the Palazzo della Signoria at Siena, are worthy of note. They were done in 1407, and are peculiarly impressive from their refinement and true feeling. In 1414 he painted a hall joining the chapel which is much inferior, and represents ancient orators, poets, and statesmen.

Bartolo, Domenico di. Flourished 1440. The brother or nephew of Taddeo, but much inferior to him. An "Assumption" in the Berlin Mus. is somewhat effective in arrangement, but coarse in the manner of execution. In 1440 he represented the "Works of Mercy" in the Hospital della Scala at Siena, but they are pictures of no merit.

Bartolommeo, Fra. See Porta, Baccio della.

Bartolozzi, Francesco, born at Florence (1730–1813). This eminent designer and engraver studied drawing under Hugfort Ferretti at Florence, and engraving with Joseph Wagner at Venice. He went to England in 1764 and became eminently distinguished. He practised every kind of engraving. The number of his plates is enormous and their finish exquisite. His etchings are remarkable for the truthfulness with which he reproduced the spirit and expression of the works he copied.

Bartsch, Adam, born at Vienna (1757–1820). Engraver and author. He was principal keeper of the Imperial and Royal Gall. at Vienna, and published "Le Peintre Graveur," which is the best account of prints yet published. Besides this he published a "Catalogue of the Etchings of Rembrandt and his Pupils," which like the former book is wonderful for its accuracy. For the first he made *facsimiles* of rare etchings, in which the spirit of the originals is perfectly reproduced. In 1818, his son Frederic published a "Catalogue Raisonné" of the works of the father, which numbered 505.

Bas, Jacques Philippe Le, born at Paris (1708–1782). Celebrated engraver. Studied with N. Tardieu. The number of plates which he left is very large. He had many pupils, was an ingenious artist, and Bryan says, "availed himself much of the freedom and facility of etching, which he harmonized in an admirable manner with the graver and dry point." He made more than one hundred prints after Teniers, and copied that master most successfully.

Basaiti, Marco. It is not known whether this artist was born at Friuli or Venice. He was of Greek parentage. Flourished from 1470 to 1520. He is believed to have been the assistant of Luigi Vivarini, and Gio. Bellini. He acquired much of the manner of both these masters, and imitated besides, at different periods, Palma, Lotto, and Carpaccio. He probably survived Raphael, but a wider difference could scarcely be imagined than exists between the pictures of the two. Basaiti's colors are brilliant, and his pictures finished with the greatest care, even in the most minute details, which results in a dry realism. His figures have character, and a peculiar dignity, but his draperies are stiff and his heads have a tiresome sameness. His works are almost numberless, and there are few collections without them. The following are some of the more important: National Gall., S. Jerome reading, and the Virgin seated in a meadow with the Child asleep on her lap; Munich Gall., "De-

position from the Cross;" Venetian Acad., "Christ with the Disciples in the Garden," and the "Calling of SS. Peter and Andrew," 1511; Vienna, Belvedere Gall., "Calling of James and John," with fine landscape, signed 1515, Marcus Baxaitj, F.

Basili, Pier Angiolo, born at Gubbio (1550–1604). Studied first under Felice Damiani, and then with Christofano Roncalli. His style resembled that of the latter master, but was more delicate. In the ch. of S. Mazziale is a picture of "Christ Preaching," with a great number of figures. His frescoes in the cloister of S. Ubaldo are much esteemed.

Bassano, Francisco da Ponte, born at Vicenza, 1475; died at Bassano, 1530. This was the founder of the family of Bazzano, six of whom were painters. Francisco, the elder, probably studied under Gio. Bellini, and imitated that master in his youth, but later in life he worked with more freedom and spirit. His "S. Bartholomew," in the Cath. of Bassano, shows his early manner; and the "Descent of the Holy Spirit," at the village of Oliero, is grand in composition, good in color and expression, and displays his later excellence.

Bassano, Jacopo da Ponte, born at Bassano (1510–1592). Son of the preceding. He studied with his father, and afterwards with Bonifazio Veneziano. But he gained much of his knowledge from studying the works of Titian, and copying the designs of Parmigiano. He excelled in painting landscape and animals, and introduced the latter into almost every picture, sometimes with marked impropriety He was, perhaps, the earliest Italian *genre* painter. His coloring was good, and also his use of light and shade. He distinguished himself as a portrait painter, and painted many eminent persons, among them the Doge of Venice, Ariosto, and Tasso. He had four sons, who all painted with him, and many other scholars, so the amount of work completed in his atelier was very large. His latest pictures are by far the best. He had the habit of concealing the hands and feet, which injured his pictures very much. His works are to be seen almost everywhere. "The Entombing of Christ," in the ch. of S. Maria in Vanzo, at Papua; "A Family Concert," in the Uffizi; portrait of an old man, Berlin Mus.; portrait of a richly dressed woman, in Studj Gall., at Naples; "The Mourning Maries," at Chiswick, and a "Nativity," at the Louvre, are some of his larger works. His cabinet pictures are very numerous.

Bassano, Francisco da Ponte, the younger, son of the preceding, born at Bassano (1548–1591). Trained in the school of his father. He established himself in Venice. Was employed to paint a series of pictures representing the history of the Republic, on the walls of the public palace, and one of his best works is on a ceiling there. He also painted for the churches of Venice. He became melancholy, and this trouble was increased by his over application. He at last jumped from a window, and killed himself.

Bassano, Gio. Batista da Ponte, born at Bassano (1553–1613). Second son of Jacopo. Spent most of his time in copying the works of his father, which he did with surprising skill.

Bassano, Leandro da Ponte, born at Bassano (1558–1623). Third son of Jacopo. Excelled in portrait painting, to which he confined himself during his later years. He painted, among other distinguished men, the Doge Grimani, who made him a knight. The "Raising of Lazarus," in the Louvre, and the "Birth of the Virgin," in the ch. of S. Sophia, at Venice, are his best historical works.

Bassano, Girolamo da Ponte, fourth son of Jacopo, born at Bassano (1560–1622). He spent much of his life in copying the pictures of his father, which he did so well that the copies passed at the time, and since then, as the originals. In the ch. of S. Giovanni, at Bassano, there is an original picture by Girolamo, of "S. Barbara kneeling before the Virgin."

Bassen, Bartholomew van. A Flemish artist who flourished from 1610 to 1630. He painted interiors of churches, and other public buildings. The figures in his pictures were done by other artists, and he in turn painted the architectural portions of their works. When called by his name they attract little notice, but are sometimes attributed to the painter of the figures. He was exact in perspective, and good in coloring. There are pictures of his in the Berlin Mus.

Basseporte, Frances Magdalene, died about 1780. She painted subjects from natural history, in water colors. She did three books of flowers, which were engraved by Avril. She also engraved some plates for the Crozat Coll., and others, among which are, —

The Martyrdom of S. Fidelio de Sigmaringa; *after P. A. Robert.*

Diana and Endymion ; *after a design by Sebastiano Conca.*

Bassetti, Marc Antonio, born at Verona (1588–1630). There were but few pictures left by this master, for he believed that much time should be given to each one. Those he finished were highly prized. He was a scholar of Felice Riccio, called Brusasorci. He also studied the works of the masters in Venice and Rome. After his return to Verona he painted for the churches and public edifices of the city, but was cut off suddenly by the plague.

Bassi, Antonio. The name of this painter occurs in the history of art in Ferrara, and some of his works may still be seen in the churches of that city.

Bassi, Francesco, the elder, born at Cremona (1642–1700). From his landscape painting he was called "Il Cremonese da Paesi." Many of his works are in the private collections of Venice.

Bassi, Francesco, the younger, born at Bologna (1664–1693). Scholar of Lorenzo Pasinelli. He left pictures of merit in the churches of Bologna. One of "S. Antonio taken to Heaven by Angels," in the ch. of that saint, is much admired. He was distinguished for his copies after Guercino.

Bast, Dominic de, born at Ghent, 1782. An amateur painter of landscapes, cattle, and marine subjects, in the last of which he was said to excel. His works are mostly in the private collections of Ghent, but one was purchased in 1822 by the Commissioners for the Encouragement of Fine Arts, in that city.

Bastaro, Giuseppe del, born at Rome. Flourished in the time of Urban VIII. His pictures may be seen in several Roman churches. In S. Maria Maggiore is his "Assumption of the Virgin," and in S. Girolamo, a "Descent from the Cross," and "The Death of S. Jerome."

Bastaruolo, Il. See Mazzuoli Filippo, or Giuseppe.

Batoni, or **Battoni, Pompeo,** born at Lucca, 1702; died at Rome, 1787. Pupil of Francesco Fernandi. He was a contemporary of Raphael Mengs, who painted mostly in Spain. Batoni excelled most in portrait painting. He bestowed much labor upon the hands, and finished cravats, laces, etc., etc., with exquisite care. He lived after the decline of Italian art, and showed a desire for severer study than was usual with artists of his time. Of his historical pictures, the "Fall of Simon Magus," in the ch. of S. Maria degli Angeli, at Rome, deserves to be mentioned. In the ch. of S. Maria Maggiore there is an altar-piece representing the "Annunciation;" in the ch. of S. Girolamo, a "Madonna," with saints and angels; in the pavilion at Monte Cavallo there are five pictures by this artist, one of which represents "Christ giving Peter the Keys," and is sometimes called his best work. Being the best artist of his day in Rome, he was constantly employed, and his works were well esteemed all over Europe. At Hampton Court there is a portrait of Gregory XIV. by Batoni, and in the Dresden Gall. a "Magdalene," and a "S. John in the Wilderness." These last are good specimens of his works, and display pure academic art, as if they were painted but to show color and design.

Baudet, Stephen, born at Blois, 1620; died at Paris, 1691. An eminent engraver. After studying in Paris he went to Rome. He used only the graver, at this time, and seems to have imitated Cornelius Bloemart. Upon his return to Paris he greatly improved his style by using the point also. He was a member of the Royal Acad. His choice of pictures from which to make plates was excellent, and were those of some of the best painters of Italy.

Bauduins, Anthony Francis, born at Dixmude, in Flanders, 1640; died at Paris, 1700. He first studied painting under F. A. Vandermeulen, but afterwards became an engraver. Most of his plates were from the designs of Vandermeulen, and were etched in a bold and effective style.

IWB **Baur, John William,** born at Strasbourg (1600–1640). Pupil of Frederick Brentel, whom he soon surpassed. He went to Rome, where his views of the environs of the city were much admired. In 1637 he went to Venice, and then to

Vienna, where he was employed by Ferdinand III. His color was superior to his design. He acquired some celebrity as an engraver.

Baur, Nicholas, born at Harlingen (1767–1820). One of the best modern Dutch painters of marine views. He also painted landscapes and views of cities, and frequently represented winter and moonlight scenes. Many of his works are in private houses in Holland, and the King of Holland purchased two of his marine views for the Mus. at the Hague.

Bausa, Gregorio, born at Mallorca, near Valencia (1596–1656). Pupil of Francisco Ribalta. His pictures had considerable merit. At Valencia, in the ch. of S. Philippe of the Carmelites, there is an altar-piece representing the Martyrdom of the Saint, and in the monastery of Los Trinitarios Calzados there are several works of his.

Bayeu y Subias, Don Francisco, born at Saragossa (1734–1795). He first studied and gained the prize at the Acad. in his native city. Then, a pension being granted him, he was able to go to Madrid, where he studied with Antonio Gonzales Velasquez. He painted for the churches, and was employed by Charles III. in the Prado, and the palaces at Aranjuez, and Madrid. He became a member of the Acad. in 1765, and three years later was made painter to the king. Some pictures of the life of S. Bruno, at the Carthusians, are among his best works.

Bayeu, Don Raymon, born at Saragossa (1746–1793). Brother and assistant of the preceding.

Bazin, Nicholas, born at Troyes, 1636. Pupil of Claude Mellan. He executed plates of historical subjects and portraits in a stiff, dry manner.

Bazzani, Giuseppe, born at Reggio (1701–1769). Pupil of Gio. Canti, whom he surpassed. Many works of his are in the churches and convents of Mantua and vicinity, and have considerable merit. At the time of his death he was director of the Acad. at Mantua.

Bazziacaluve or **Bezziacaluva, Ercole.** An eminent engraver of Pisa or Florence, who flourished about 1640.

Bazzi or **Razzi, Gianantonio,** called Il Soddoma (1474–1549). Born at Vercelli, he seems rather to belong to Siena, for he settled there and became one of the best painters of the Sienese school. His mode of life was free and easy. He was fond of animals, and had a collection of them always about him. Queer birds, magpies, monkeys, etc., were always in his house. A raven who imitated him perfectly in voice, and manner of speech, was his especial pet. His dress and whole appearance was such that he attracted all sorts of odd people about him, and was not over fastidious about their character. He was married to a young wife, who left him soon after the birth of a daughter. When we consider his peculiarities it is a surprise that he could have painted such women as he did, for they are often of a remarkably pure and noble type. His conception of beauty was extraordinary, and his expression of deep enthusiastic feeling not less

so. His women resemble those of Leonardo, under whose influence he probably came in youth; he was also familiar with the Florentine art, and studied the works of Raphael in Rome. He became vain and careless after attaining a good degree of fame, and painted only from the force of whims, or need; and yet, in spite of his careless life, and unequal temperament, his genius made him great. In 1505 he painted twenty-six frescoes in the convent of S. Uliveto Maggiore, near Siena, which are still well preserved. They represent scenes in the life of S. Benedict, and are full of able characterization and individualism. Soon after this, Pope Julius II. called him to Rome to paint in the Vatican, where but little of his work remains. At the Villa Farnesina there are two fine frescoes which he did for the banker Chigi. They represent the "Marriage of Alexander and Roxana," and "Alexander in the Tent of Darius." The first is especially beautiful; warm in color, exquisite in softness, the head of Roxana compares well with some of Raphael's. After his return to Siena he put new life into its art, and produced some of his best pictures. Among them are the frescoes which he did in connection with Beccafumi and Girolamo del Pacchia in the Oratorium of S. Bernardino; figures of saints in a chapel of S. Spirito; and pictures of S. Caterina, both in the oratory of S. Caterina and in the chapel of S. Caterina in S. Domenico. There are also frescoes of his in the Palazzo Pubblico. In the Uffizi there is a panel painting of S. Sebastian which is one of the best works of this time. There are also a few other fine panel pictures. There is a "Resurrection" in the Studj Gall., at Naples; a "Scourging of Christ" in the Acad. of Siena, which has been transposed from the wall to canvas; the "Sacrifice of Abraham" in the Campo Santo at Pisa; a very beautiful portrait of "Lucrezia" which belongs to M. Comthur v. Kestner; and lastly, a "Dead Christ" in the Berlin Mus., and a "Madonna" in the Borghese Pal., which are attributed to him. The "Ecstasy of S. Caterina" at S. Domenico is especially fine; the saint is represented in a swoon, Lübke says, "with the deepest feeling and the noblest expression of pain." Razzi is sometimes called the pride of the Sienese school.

Beale, Mary, born in Suffolk (1632–1697). A good portrait painter. Pupil of Sir Peter Lely. She studied the works of Vandyck, whom she resembled in color. Her pictures were much sought by the distinguished persons of her time.

Beale, Charles. Husband of the preceding, and a painter, but of no celebrity.

NB NBL **Beatrici, Niccolo**, born at Thionville about 1500. Early in life he went to Rome. and his plates show that he was there from 1532 to 1562. He is supposed to have studied under Agostino Veneziano, called De Musis. The works of Beatrici are not equal to those of the master.

HEAD OF ROXANA, FROM THE FRESCO OF "ALEXANDER'S MARRIAGE," BY IL SODDOMA, IN THE FARNESINA, ROME.

His subjects, however, were excellent, and his plates have been valued on that account. His prints are somewhat numerous.

Beaumont, Claudio, born at Turin (1694–1766). After studying at Turin he went to Rome and spent some time in copying the works of Raphael, the Caracci and Guido. He admired Trevisani and imitated him in execution and color. Returning to Turin, he became distinguished, was employed by the King of Sardinia, and by him knighted. He decorated several apartments in the royal palace. A fine "Descent from the Cross," by Beaumont, is in the Chiesa della Croce. His pictures should be judged in comparison with others of his own time. Many other eminent foreign artists were employed by the court in competition with Beaumont. He remodelled the Turin Acad. and extended it to all branches of art, under the name of the Royal Acad., and from that time the cultivation of the fine arts increased. The name of Beaumont is deservedly respected in his native city.

Beaumont, George Howland (1753–1827). An English baronet, an amateur painter and a pupil of Wilson. He painted landscapes respectably. He liked richly glazed foregrounds, but light and silvery skies. His wood scenes resemble those of Ruysdael. Beaumont was a liberal patron of artists, and was much associated with them.

Beauvais, Nicholas Dauphin de, born at Paris about 1687. Pupil of John Audran. His engravings are held in good estimation.

Beauvarlet, James Firmin, born at Abbeville, 1733. Celebrated engraver. Pupil of Charles Dupuis and Lawrence Cars at Paris. His earlier plates are bold and free, while the later ones are finished with great neatness and delicacy.

Beccafumi, Domenico, called Meccherino, born at Siena (1484–1549). He was a shepherd boy, and accustomed to sketch upon stones while watching his flock. This attracted the attention of one Meccherino, who obtained his father's consent that he should study under a master in Siena. Capanna was his instructor. He copied the designs of various masters, and, at first, adopted the manner of Perugino. He afterwards went to Rome, and studied antiques, as well as the works of Michael Angelo and Raphael. Returning to Siena, he competed with Razzi, next to whom he was ranked by the Sienese. His earlier works had more beauty and grace than those of his later years. His color was cheerful and pleasing, and of such a body that his pictures have endured the test of time better than many others. He used to say that he could not paint out of Siena, and his works are numerous there both in public and private collections. He painted better in distemper than in oils. His frescoes in the oratory of S. Bernardino were fine. In the Acad. of Siena there is a picture by him of "S. Catherine receiving the Stigmata," which is one of his best easel pictures. He also did some works in sculpture and engraving, and we have a number of prints by him. One of his

most interesting later works was the pavement of the Cath. of Siena executed in mosaic. This has been engraved by Andrea Andreani. One of his points of excellence was the power to suit his compositions well to the style of the architecture by which they were surrounded, and to ornament them with grotesque designs, so that they required no gilt stucco, etc., etc. He loved the reflections of fires, and other lights, and was more learned in the principles of art than most artists of his time. He also understood foreshortening, especially on ceilings. He sought strength and dignity in his figures, and even his small pictures appear larger than they are for this reason. He was an upright man of solitary habits. His memory was cherished by the Sienese, and honored by their poets.

Beccaruzzi, Francesco, born at Conigliano in the Frioul. Scholar of Pordenone. He painted reputably both in oil and fresco. Many of his pictures are in the churches and convents of Trevigi. One of his best works was a "S. Francis receiving the Stigmata," painted for the Franciscans of Conigliano.

Becerra, Gaspar, born at Baiza in Andalusia, 1520; died at Madrid, 1570. One of the great fresco painters of Spain; also an architect and sculptor. It is difficult to say whether he was most celebrated for his pictures or his figures. He was a close student of anatomy and made plates for a work on that subject, and also designed anatomical figures for the use of artists. He studied in Rome, and returning to Spain, was made sculptor and painter in ordinary to Philip II. Perhaps his most celebrated production was an image of the Virgin made for Queen Isabel de la Paz. He had already made two which did not please the Queen, when, as he sat one night over his work, he fell asleep, and was awakened suddenly by a voice, saying, "Awake, and arise, and out of that log of wood blazing on the hearth, shape the thought within thee, and thou shalt obtain the desired image." He did so, and having quenched the burning stick, began at dawn to work. The statue grew rapidly, and became a miraculous image, and, draped in widow's weeds, was placed in a chapel devoted to her by the Minim Fathers at their convent in Madrid, to whom she brought much gain. This image is known as "Nuestra Señora de la Soledad." It disappeared during the war of independence. The most important work of this master was the high altar in the Cath. of Astorga, which was composed of many bas-reliefs and figures. It cost 30,000 ducats, 11,000 of which made the share of Becerra. Many works of this master are in the public edifices of Madrid, Astorga, and Zamora.

Beechey, Sir William, born at Burford in Oxfordshire, 1772; died at Hampstead, 1839. Portrait painter to the Queen, appointed in 1793. He was made a knight by George III. for his picture, now at Hampton Court, which represents the king reviewing troops. In sixty-four years he exhibited 362 portraits at the exhibitions of the Royal Acad.

Beeck, Jan, born at Looz ; died, 1516. A monk who became abbot of the convent of S. Lawrence near Liège. He painted the largest part of the pictures of his convent, and is considered next to the brothers Van Eyck, among the old painters of Liège.

Beek, David, born at Arnheim (1621–1656). One of the ablest pupils of Vandyck, whom he assisted until his death, painting an important part in some pictures, and the whole of others, after the designs of the master. He went to England, where he was patronized by Charles I., and instructed the Prince of Wales and Duke of York in drawing. After some years in England he went to Sweden, and was appointed principal painter and chamberlain to Queen Christina. In spite of his honors he longed for Holland, and, at length obtained permission to go there under promise to return to Sweden ; but his love for his home prevented his keeping this promise, and he died at the Hague.

Beeldemaker, John, born at the Hague, 1636. A painter of hunting scenes. Many of his pictures are in England. He handled his subjects with much spirit.

Beeldemaker, Francis, born at the Hague (1669–1717). Son of the preceding, with whom he first studied. He next painted with William Doudyns, and at length went to Rome. After some years spent in Italy he returned to Holland, and painted portraits and historical pieces which were much admired. He was a member of the Acad. at the Hague.

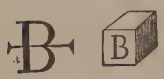
Beerstraaten, Alexander. This artist lived in the 17th century, but there is nothing known of his life. One of his pictures is in the New York Metropolitan Mus. of Art, and represents " De Schreyerstoren " at Amsterdam.

Bega, Cornelius, born at Haerlem (1620–1664). A pupil of Adrian Ostade. He painted the same class of pictures as his master, though in a different manner. He excelled Ostade in drawing, but fell below him in feeling for color, and management of light. No. 17, Amsterdam Mus., is one of his best works, and represents a village fête, with music and drinking. No. 13, Louvre, representing a peasant and wife at table, is cooler in color than the former, and more in his usual manner. His pictures are found in the choicest collections. He also left more than thirty etchings, executed with much ingenuity and spirit, with a coarse, but firm, graver. His real name is said to have been Begeyn, but in youth he so displeased his father by his reckless mode of life, that he was disowned, and assumed the name by which he is now known. At the time of his death he was about to marry a young girl to whom he was devotedly attached. She was seized with the plague which visited Holland in 1664. Every one abandoned her, fearing infection, but Bega would not leave her, and gave her the most devoted attention to the last, when, having taken the disease, he also died.

Begarelli, Antonio, called Antonio da Modena, born at Modena (1499–1565). A modeller in clay. A pupil of Gio. Abati. He was associated with Correggio in the decoration of the cupola at Parma, and made many models from which that artist painted his floating figures. These artists were the best of friends, and resembled each other in their conceptions of the grand and beautiful. In 1529 Michael Angelo met Begarelli in Modena, and saw his works. It is said that he exclaimed, "Alas for the statues of the ancients, if this clay were changed into marble!" Begarelli was an instructor in design and modelling, and greatly influenced the painting of the Lombard school. To him may be traced in a measure its excellence in design, especially its art of foreshortening, and its relief and grace, which often approaches that of Raphael. The works of Begarelli are in the Berlin Mus.

Begas, Charles, born at Heinsberg (1794–1854). While at the University of Bonn he received some instruction in painting. He went to Paris and studied under Gros. He attracted the attention of the King of Prussia in 1815, and received an allowance with which to visit Italy. In 1825 he went to Berlin and became a professor in the Acad. of Arts. He painted portraits of Schelling, Humboldt, etc.; and various religious subjects, among which are the "Descent of the Holy Spirit;" the "Transfiguration;" "Christ bearing his Cross," etc.

Begyn, Abraham, Dutch painter, born in 1650. Painted landscapes and cattle in the style of Nicholas Berghem. His pictures are justly admired. He painted in a light, free manner, and his coloring is agreeable.



Beham, Bartel, born at Nuremberg, 1496; died in Italy, 1540. A painter, but more celebrated as an engraver. Pupil of Albert Dürer. He gave so much promise of excellence that Duke Wilhelm of Bavaria sent him to study in Italy. His early pictures were much in the style of Dürer, realistic, broad and crude in color. A "Christ bearing his Cross," in the chapel of S. Maurice, and "Christ on the Mt. of Olives" in the Berlin Gall. are of this time. When in Italy he attempted to change his manner, but without much success. No. 2, Munich Gall., representing "A Woman raised from the Dead by the True Cross," is a remarkable picture. No. 98, same Gall., represents "Marcus Curtius leaping into the Gulf," and is injured by too much antique architecture. In the Gall. at Schleissheim, a number of portraits show his excellence in that department of painting. He studied engraving under Marc Antonio Raimondi, and was one of the most successful imitators of that artist. His drawing was that of a master, and his heads are fine in expression. Many of his plates have no mark, and this has occasioned some difficulty in designating them. His signature was BB, and the prints that have it are dated from 1520

to 1533. His portraits of the Emperors Charles V. and Ferdinand I. are well known for their masterly conception and execution. The following are a part of his prints : —

Portrait of William, Duke of Bavaria.
Bust of Erasmus Balderman. 1535.
Bust of Leonard Van Eck.
Adam, Eve, and Death before a Tree.
Judith sitting on the body of Holofernes. 1525.
The Virgin suckling the Child; very fine.
A Sibyl reading and a Boy holding a Torch. BB.
Susanna before the Elders; *after Giulio Romano.*
Lucretia.
Cleopatra. 1520.
The Judgment of Paris.

The following prints are marked with a B. on a die, thus;

and have sometimes been attributed to N. Beatrici, but are now called those of Beham.

Apollo causing Marsyas to be flayed; *after Raphael.*
Christ giving his charge to S. Peter; *after the same.*
A Naval Combat.
A Landscape, with animals about a tree, at the top of which a Phœnix is burning her nest.
Four Friezes, with Boys playing and Festoons of Flowers; RAPH. V R B. I N. *Ant. Laferii formis.*
The two following have the die without the letter B.
Apollo and the Python.
Apollo and Daphne.

Beham, Hans Sebald, born at Nuremberg, 1500; died at Frankfort, 1550. Nephew of the preceding, from whom he received his earliest instruction. He afterwards studied with Albert Dürer. His bad habits compelled him to leave Nuremberg in 1540, when he settled in Frankfort. He often painted humorous subjects, and sometimes those that were vulgar and indecorous. He was a good draughtsman, had singular powers of invention, and was not wanting in feeling for beauty and grace. His only oil picture now known is in the Louvre. It represents scenes from the life of David, and was executed for Albrecht, Archbishop of Mayence, in the form of a table, in 1534. He also executed five miniatures in a prayer-book for the same ecclesiastic. These are in the royal library at Aschaffenburg, and prove his skill in this line of art. He was more important as an engraver than painter, and belonged to what are called "the little masters." We have no better examples of the manners and customs of his time than his "Triumphal Entry of Charles V. into Munich," and two processions of soldiers by him. His wood-cuts were free and spirited. His copper-plates are executed entirely

with the graver, and are neatly done. From 1519 to 1530 he marked his plates with the letters H. S. P. From 1531 to 1549 he used H. S. B. His copper-plates are very numerous. The following are a few of them: —

Plates with the first cipher which were engraved at Nuremberg from 1510 to 1530: —

Portraits of Hans Sebald and his wife; the cipher with a wreath of laurel in the middle; *engraved also by Hollar.*

Adam and Eve in Paradise; two small plates. 1519.

S. Jerome with a cardinal's hat, and a Lion. 1519.

The Virgin suckling the Child. 1520.

The Virgin with a Glory, standing, holding the Child. 1520.

The death of Dido; *Reginæ Didonis imago.* 1520.

S. Anthony, Hermit, writing. 1521.

Plates with the second cipher which were engraved at Frankfort. 1531 to 1549: —

Adam and Eve, a Stag behind them. 1536.

Adam and Eve in Paradise; the Serpent presenting the Apple; very fine.

The Emperor Trajan listening to the Mother's complaint against his Son. 1537.

Melancholy; inscribed, *Melancolia;* 1539; *after Albert Dürer.*

Fortuna; a woman holding a Wheel. 1541.

A Man trying to pull up a Tree; inscribed, *Impossible.* 1549.

Twelve small plates of the labors of Hercules; inscribed, *Ærumnæ Herculis.* 1542 to 1548.

The Judgment of Paris; *Judicium Paridis;* 1546; fine.

Death seizing a young Woman; *Omnem in homine,* etc.; 1547; fine.

Wood-cuts, marked sometimes with one, and again with the other of his two ciphers: —

Portrait of Beham with a Cap.

Eight prints of the Passion of Christ.

S. Jerome with a Book and Crucifix.

A Village Fair, with a Steeple and Clock; large frieze; very scarce.

A March of Soldiers, large frieze, in four sheets; very scarce.

Biblicæ Historiæ, 348 prints; most of them with figures on both sides.

The Baptism of the Anabaptists; circular, scarce.

The same subject; large, four sheets; very scarce.

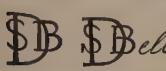
Behnes, William (1801–1864). An English sculptor, distinguished particularly for his busts. In 1820 he gained the silver medal for the best model from life.

Beich or **Beisch, Franz Joachim,** born at Munich (1663–1748). He was first a pupil of his father, Wilhelm Beich, then went to Italy, where he became an imitator of Gaspar Poussin. But he is not

an imitator merely, for he was himself inspired by nature. Kugler says: "He takes the first place among the painters of ideal tendency." He was court painter to the Elector of Bavaria, and his best works are in the electoral palaces. He excelled in landscapes and battle scenes. While some of his pictures have the darkness and heaviness of color, which was the fault of his time, others are transparent and warm in tone. Two landscapes in the Vienna Gall., which are excellent in many ways, fail in color; but in the Munich Gall. the opposite is true of Nos. 138, 162, and 171. We have also four sets of plates, twenty-six in all, etched by Beich. They are of landscapes, with figures and buildings, and are executed with facility and spirit.

Beinaschi. See Benaschi.

Belcamp or **Belkamp, Jan Van.** A Dutch painter who was much employed in England in copying the pictures in the royal college.



Bella, Stefano Della, born at Florence, (1610–1664). Son of a goldsmith, and intended for his father's profession, he showed such a talent for drawing, that he was placed with Cesare Dandini to learn painting. But he had so great a preference for engraving that he was allowed to study with Canta Gallina, master of Callot. Perhaps no one has handled the point with more facility than Bella. The number of his prints exceeded 1,400, so it is not strange that some of them are slightly etched; but he designed with great taste, and his plates are brilliant in effect. In 1642 he went to Paris. Card. Richelieu employed him to make plates of the siege and taking of Arras. He also made some plates for Henrich, the uncle of Israel Silvestre. When he returned to Florence he was appointed to instruct the son of the Grand Duke in drawing, and received a pension.

Belle, Clement-Louis-Marie-Anne, born at Paris (1722–1806). Studied under Lemoyne, and later in Italy. His subjects were religious and poetical. He was an academician, and inspector of the royal manufactories at the Gobelins.

Belle, Augustine-Louis, born at Paris (1757–1831). Son of the preceding, and his assistant at the Gobelins. He painted many pictures of subjects from sacred and profane history, and the ancient poets.

Belle, Nicholas-Simon-Alexis (1674–1734). Scholar of F. de Troy. An eminent portrait painter.

Bellevois, died at Hamburg, 1684. A painter of marine subjects. His works are in many collections in Flanders, and have considerable merit.

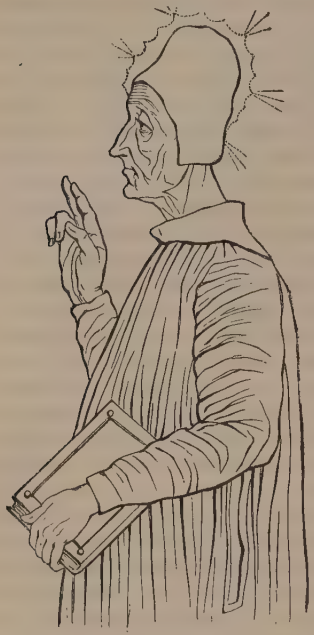
Bellini, Jacopo, born at Venice (about 1405–1470). A pupil of Gentile Fabriano, with whom he went to Florence in 1422. At that time all strangers who settled in Florence were observed jealously and regarded as intruders. One day a company surrounded the

shop of Fabriano and threw in stones. Jacopo was sent out to drive them off, and came to blows with one Bernardo di ser Silvestri, a son of a notary. This young man was determined on revenge, and Jacopo, fearing trouble, left Fabriano, and "took service on board of the galleys of the Florentine States." Bernardo went before a judge and preferred charges against Jacopo, and he was summoned to appear, which failing to do, he was sentenced to a fine. After a year he returned to Florence, ignorant of what had been done. In a few days he was seized for contempt of the court, and sent to the Stinche. While there he compromised with Bernardo, and promised to pay him twenty-five small florins, and to submit to an act of penance. This was performed on the 8th of April, 1425, when he marched bareheaded, surrounded by a guard, to the Baptistery of San Giovanni, where it was proclaimed by sound of trumpet, that Jacopo had come to do penance, for having shown contempt of Florentine law. This ceremony ended, he was set at liberty. From this time there is much uncertainty respecting Jacopo. His master gave him no assistance in the time of his trial. We know that Jacopo painted the portrait of Fabriano, and that Fabriano held the first child of Jacopo at the font; but the dates of these occurrences are not known. The only certain thing is, that Jacopo was in Venice in 1430, as is proved by his sketch-book. This book, after passing through many hands, is now in the British Mus. It has 99 pages, 17 by 13 inches. The drawings are done in pencil, tinted with green earth in water-colors, and sometimes retouched with pen and ink. Many of the sketches are very imperfect. In this book we are introduced to the very innermost artistic life of Jacopo. It has sketches of almost everything. Still and animal life, nature, ancient sculpture, buildings, and human figures are all there. Nothing seemed too small for his study. Some subjects are several times repainted, rearranged, and brought to the perfection of his manner. The stories of Judith and Holofernes, of David and Goliath, many New Testament histories, the wonders of the hagiology and those of mythology all find a place. In contrast with these are studies of apes, eagles, dogs, cats, village scenes, hawking parties, etc., etc. The student of art delights in this book, and understands the feeling which led Gentile Bellini to leave it an heir-loom in his family, in order to perpetuate, as nothing else could, the remembrance of his father. In his time artists were not masters of anatomy and motion, and for that reason the drawing of Bellini is the more admirable. He attained a middle place between the conventionalism of art which preceded him, and the naturalistic art which followed him. He worthily commenced what his son Giovanni, and Titian perfected. It is scarcely possible to judge of Jacopo Bellini as a colorist, for the two panel pictures which remain to us are greatly injured. One of these is a small half-length of the "Madonna and Child," at Lovere, in the Coll.

of the Counts Tadini. The other, No. 443, Acad. of Venice, represents the same subject. These are injured by scaling and blackened by time. Of his wall pictures, it is believed that some remain at Venice, but those of Verona are better known. That of the "Crucifixion," in the Arch-episcopal Pal., fully illustrates the style of this master. A copy of another "Crucifixion," in the Cath. of Verona, is in the Casa Albrizzi at Venice. The arrangement is little changed from that in his sketch-book, and these works served as models to the artists who followed him, especially Antonello of Messina, Carpaccio, and Mantegna. Of his other works, there is a small "Christ in Limbus," in the Communal Gall. of Padua, much injured; at S. Zaccaria, Venice, some frescoes in the dome of the Chapel of S. Terasio, much abraded and blackened; and a picture of a "Dominican Friar, preaching in a Square," in the Oxford Mus. This last was probably the work of some one in his atelier, and is a panel on gold ground. It is known that Jacopo dwelt for a time in Padua, and there had a work-shop in which his sons assisted him; that his daughter Nicolosia married Andrea Mantegna, and that he painted pictures and frescoes in that city, one of which was done in 1459. It is believed that he induced Mantegna to study Donatello and Uccelli, and thus greatly influenced the style of the gifted Paduan, and that he himself was affected by contact with that of Donatello. Jacopo also painted portraits, one of which Ridolfi noticed especially, that of the King of Cyprus, who was beheaded at Venice. Although Jacopo was greatly surpassed by his sons, he was a remarkable man for his time, and deserves to be remembered for preparing the way, and making it easier to those who followed.

Bellini, Gentile, eldest son of the preceding, born at Venice (1421 ?–1507). After laboring with his brother Giovanni in the atelier of their father, at his death they declared their perfect independence of each other, but continued to labor together, and shared the respect of their countrymen and the laurels which they won. The study of Jacopo and of his master, Fabriano, was of great value to them, but they progressed far beyond both, and, together, laid the foundation for the perfect style of Titian and his followers. Giovanni was the most excellent, and Gentile was called "clumsy" by later Venetians. But he did a noble work in teaching them the value of a thoughtful imitation of nature. In 1464 Gentile painted the doors of the great organ of S. Marco. He represented four gigantic saints. These are now in a Gall. leading from S. Mark's to the Ducal Pal. Gentile was often employed as a portrait painter. Of his works of this kind I shall only mention No. 136, Gall. of the Capitol, Rome; one in the University Gall., Oxford, of two boys in profile; Correr Mus., Venice, No. 14, and one of Lorenzo Giustiniani, now in the lumber room of the Acad. of Venice. In 1474 he was appointed to restore the old, and paint new pictures in the great council-chamber of

Venice. His works there gained him much reputation. In 1479 Sultan Mehemet, the conqueror of Constantinople, sent to the Signoria of Venice for a good painter. The Doge decided to send Gentile Bellini, and he was dispatched with two journeymen, in galleys belonging to the state. In Constantinople Gentile was treated with great consideration, and made many portraits of notable personages. At one time he presented the Sultan with a picture of the head of John the Baptist in a charger. The Sultan criticised the painting of the neck, and when he saw that Gentile did not understand his mistake, he called in a slave, and had his head instantly struck off, to prove to the artist what was the true action of the muscles under such circumstances. Such an act did not tend to make Bellini enjoy his residence in the domains of Mehemet II. He remained there a year, was made a knight, and received many presents at parting. The Sultan offered him any gift he would name, but he only demanded a letter of praise to the Signoria of Venice. He carried to Venice many sketches, and a portrait of Mehemet. He also brought a picture, Louvre No. 68, which represents the reception of a Venetian embassy by the grand vizier and other officers. When Gentile left Venice, Giovanni was appointed to his place in the council-chamber, and when he returned, they continued the work in company. The pictures painted there were partly legendary, and partly historical, and represented events in the Venetian wars in 1177; the combats on the Adriatic; and the reconciliation of the Emperor with Pope Alexander III. These were done in fourteen compartments. They were almost destroyed by fire in 1577, but enough remains to make their loss a subject of regret. The other great work in which this artist was engaged was the decoration of the school of S. Giovanni Evangelista, at Venice. Two of these pictures, one representing a miracle by means of a relic of the holy cross, the other a procession in which the same relic is borne, are in the Venetian Acad. Of his



S. LORENZO GIUSTINIANI.

(Venice. S. Maria dell Orta. Gentile Bellini.)

other works I shall only mention No. 90, in the Brera, at Milan, representing "S. Mark preaching at Alexandria;" and a portrait of Mehemet, said to be in England. In the former of these he introduced the costumes he had seen in the East. The picture was not finished at his death, and in his will, he provided that his brother, Giovanni, should not receive the sketch-book of his father until he had finished the picture of S. Mark. This painting, in spite of the injuries it has received, has a brilliant effect, and is valuable as the last work of the elder, combined with the mature perfection of the younger brother. There are other pictures ascribed to Gentile which lack proof of having been painted by him. Such are No. 69, Louvre; No. 13, Correr Mus.; and No. 12, Berlin Mus. He was also a mosaist, and left a "Virgin and Child" to the company of S. Marco. It is believed that he had a school, and that Titian became his pupil in 1486, when but nine years of age. His time was constantly occupied, and in 1506 he refused an order from the Marquis of Mantua, asserting that he was engaged for a long time in advance. He was married, but had no children, and worked until the day of his death, at which time he was more than eighty years old.

Bellini, Giovanni, the younger brother of Gentile, was born at Venice (1422–1512). The most excellent of this celebrated family. His works may be divided into two periods; those which he executed before he learned to paint in oil, and those done afterwards. The first have sweetness and elegance, but are also dry and timid; the last are a rich foretaste of the Venetian coloring which was perfected later, while they lose nothing of the charms of the former. His *chefs-d'œuvre*, which can still be seen in the Acad., and churches of Venice, were painted after he was sixty-five years old. We cannot appreciate this man unless we take into account the state of Venetian art in his day. It had been greatly influenced by Mantegna, the Paduan, but Gio. Bellini must stand as the founder of true Venetian painting. Even earlier than this its coloring had been softer, and more richly blended than that of other schools. The very atmosphere resulting from its situation must have produced this, for it habituated the artist to wonderful effects of color. Then the spirit of the life there, the pomp, the cheerfulness, the oft-recurring fêtes, engendered a love of the rich and deep tones of color which so enhance beauty. Then, too, about the time when Giovanni could be said to be an artist, Van Eyck was introducing oil colors into Flanders, and Antonello da Messina brought them to Italy. There is a story that Giovanni went to the studio of Antonello in disguise, and thus learned the secret of the new color mixing, but this is not verified, and does not accord with his character. But, however he may have learned, it is true that he employed oils with great success and judgment. His compositions are not especially varied or poetical. His powers were not versatile, but there is a moral beauty in his

figures, rather than a spiritual one, and he seems to stop just on the line which separates the highest earthly type from the heavenly. Kugler says: "His Madonnas are amiable beings, imbued with a lofty grace; his saints are powerful and noble forms; his angels cheerful boys in the full bloom of youth." His representations of Christ are full of moral power, such as has rarely been equalled. His draperies are peculiar in the crystal-like clearness of their deep, rich colors. His authentic works do not belong to his youth. We have seen how he labored with Gentile in the great council-chamber, in which place he continued to paint, at times, during all his life. His earliest dated work is of 1487, and represents a "Madonna and Child" standing on a parapet. It is in the Acad. of Venice, and there is a similar one in the Berlin Mus. It is interesting to see previous works of this master, and study the changes through which his style has passed. In this way one can comprehend, in a measure, the struggles through which he reached his later style, and his groping after the proper handling of the new oil mediums, which was an art in itself. To 1488 belongs a large altar-piece in the Sacristy of S. Maria de' Frari; two angels in this are especially beautiful. The whole picture is a fine piece of color, and nicely finished. There is also a large altar-piece in SS. Giovanni e Paolo, which is one of his earlier pictures; and another, very similar, in the Acad. In the ch. of S. Zaccaria is a "Madonna" with saints and an angel, dated 1505, and at S. Salvatore, "Christ at Emmaus," belonging to the same period. This last is especially fine. A similar picture, but not as good, is in the Manfrini Gall. Perhaps his latest work of this kind is in S. Gio. Crisostomo, dated 1515. In this he painted SS. Jerome, Augustine, and Christopher. The shades of moral contrasts are finely and powerfully drawn. It is a picture that compels one to study it. Other works of his are in the ch. del Redentore, the Manfrini Gall., and the Acad. Some of them are allegorical representations, full of *naïveté* and cheerfulness. One of his latest works was a "Bacchanalian," with a landscape by Titian. He often painted the single figure of the Redeemer. Lübke says of these representations: "By grand nobleness of expression, solemn bearing, and the excellent arrangement of the drapery, he reached a dignity which has been

CHRIST. BY GIO. BELLINI.

rarely surpassed." The pictures of Giovanni are very numerous in Venice, and found in all large collections elsewhere. Space will not allow description. The following are some of the more important ones: National Gall., Nos. 726 and 280; No. 27, Correr Gall.; No. 4, Lochis Carrara Gall., Bergamo; a "Pietà," No. 188, in the Brera; "Pietà" in the Cath. of Toledo; Stuttgart Mus., No. 4–; Berlin Mus., Nos. 4, 6, and 36; Padua Gall., No. 48; Uffizi, No. 581; Castle Howard, No. 125; Leuchtenberg Gall., No. 68; Mus. of Rovigo, No. 80; Doria Gall., Rome, No. 5–; Belvedere, Room 2, Nos. 63 and 65; Naples Mus., No. 378; Städel Gall., Frankfort, No. 17; Madrid Mus., No. 665; Brera, No. 209; Louvre, No. 69 bis; and many, many others. His very last work was a "Madonna" in S. Giustina, Padua, dated 1516. It is a singular truth that some of his latest pictures are much more like those of a youthful artist than were his earlier ones. For in 1514, almost at the close of his life, he painted a feast of the gods, which represents the gay and sensual with the happiness of the bright days of Titian. This picture is now at Alnwick Castle. In 1515 he painted the "Venus of the Belvedere," Room 2, No. 43. His last works were thus in marked contrast with his first. He is believed to have instructed Giorgione and Titian. It is said that Albert Dürer visited him in the last year of his life, and pronounced him the best artist of that time. His death occurred on the 29th of November, and he was buried in SS. Giovanni e Paolo, by the side of his brother Gentile.

Bellini, Filippo, born at Urbino, 1594. A good painter, and an imitator of Federigo Baroccio. One of his most important works is a series of fourteen representations of the Works of Charity, in the Chiesa della Carita at Fabriano. In the Basilica of Loretto there is a "Circumcision," and in the dome at Ancona a "Marriage of the Virgin," by this master.

Bellini, Giacinto, Cavaliere, born at Bologna, was living in 1660. Pupil of Francesco Albano. Later he studied with Francesco Caracci in Rome. There he attracted the attention of Card. Tonti, who employed him a long time, and procured him the knighthood of the Order of Loretto. His pictures possess much of the gracefulness of Albano.

Belliniano, Vittore, born at Venice. Flourished about 1526. A painter of history. Several of his works are in the Confraternity of S. Mark's, and the neighboring churches of Venice.

Bellotti, Bernardo, born at Venice, 1724; died at Warsaw, 1780. A painter and engraver. Nephew and pupil of Antonio Canal, called Canaletto. Bellotti painted perspective and architectural views in a pleasing manner. He lived much in Germany, and etched, from his own designs, views of Vienna, Dresden, and Warsaw. He was a member of the Acad. of Dresden, and many of his pictures are in the Gall. of that city. They are called by the name of Canaletto,

which he assumed. He signed some of his works Bernardo Belotto detto Canaletto. The fine views of Dresden were ordered by Count Brühl, at 200 thalers each. The figures were the work of Stefano Torelli of Bologna.

Beltraffio, Gio. Antonio (1467–1516). A Milanese gentleman, and a pupil of Leonardo da Vinci. His characteristic is gentleness. In the Louvre is an altar-piece painted for a ch. in Bologna. It represents the "Madonna and Child" with John the Baptist and S. Sebastian; the donors are kneeling. It was painted in 1500. In the Berlin Mus. there is a "S. Barbara" by Beltraffio. "A figure of peculiarly grand, statue-like dignity." In the National Gall. there is a "Madonna and Child" ascribed to him; his works are scarce.

Bellucci, Antonio, born at Pieve di Soligo (1654–1726). A painter who excelled in small figures. He painted these in many of the landscapes of Tempesta. In color he belonged to the *Tenebrosi*, but used shadow so judiciously as not to spoil his color. He is said to have painted altar-pieces in Venice and Verona. There are pictures of his in the Dusseldorf Gall., and a "Nativity" in the ch. of the Ascension at Venice.

Beltrano, Agostino, and his wife, **Aniella.** Neapolitan painters who flourished about the middle of the 17th century. They were the pupils of Massimo, and Aniella was his niece. Beltrano was a good fresco painter, and more than ordinary in his coloring in oil. This is proved by numerous cabinet pictures, and a few large frescoes. Aniella painted in the same style, and worked with her husband. She had talent and beauty. The pictures which are called hers are praised, especially that of the "Birth and Death of the Virgin," in the Chiesa della Pietà de' Turchini. But it is not unlikely that she was assisted by Massimo. In 1649, when thirty-six years old, she was murdered by her husband, in a fit of jealousy. She survived her wounds long enough to pardon Beltrano. He fled to France, and wandered, an outcast, till 1659, when he returned to Naples and resumed his work. He lived, tormented by remorse, till 1665.

Bemmell, William van, born at Utrecht (1630–1703). Pupil of Herman Sachtleeven, and, like him, an excellent landscape painter. He went to Italy and made many studies of scenery about Rome. He settled, at length, in Nuremberg. His pictures were much admired, and are mostly in German collections.

Bemmell, Peter Van, born at Nuremberg (1689–1723). Grandson of the preceding, and a landscape painter. His pictures are scarcely known outside his native city.

Benaschi or **Beinaschi, Gio. Batista, Cavaliere** (1636–1688). An imitator, and probably a pupil of Lanfranco. Most of his works are in Naples, where he painted ceilings and other frescoes.

Benaschi, Angela. Daughter of the preceding, and a good portrait painter.

Benazech (Benasech, Benezech, Benezeck, Benazec), Charles. English engraver and painter. Studied at Paris under Greuze. Went to Rome in 1782. Returned to Paris, and, at the time of the French Revolution, revisited London, where he died. He especially devoted himself to historical painting, and his best works are a series of four pictures of the last days of Louis XVI. He also left a few engravings.

Bencovich, Federigo, called also Federighetto di Dalmazia. Flourished about 1753. A native of Dalmatia, but educated in Bologna. He studied the style of Carlo Cignani. His works were good, and he painted pictures of merit in Milan, Venice, and

RELIEF, BY BENEDETTO DA MAJANO, FROM THE MARBLE PULPIT IN STA. CROCE, FLORENCE.

Bologna. In the latter city, in the ch. of La Madonna del Piombo, is an altar-piece by this master, representing the "Crucifixion of S. Andrew." Many of his easel pictures are in Germany, where he resided for a time.

Benedetto, da Majano, born at Florence (1442–1498). An eminent architect and sculptor. He commenced life as a worker in wooden mosaic or intarsiatore. His brother, Giuliano, was also a celebrated artist, and a younger one, Giovanni, was of less importance. Together they executed the "Madonna dell Ulivo," in terra cotta, and a "Pietà" in bas-relief. They stand at a wayside shrine, a mile outside the gate of Prato, towards Florence. We have only to compare the relief of the brothers with the "Madonna" of Benedetto, to perceive his excellence. His greatest work as an architect was the Palazzo Strozzi, which was commenced in 1489. After the death of Filippo Strozzi the work was suspended, and the building was finished under the direction of Cronaca. In 1490 he made busts of Giotto and Squarcilupo in the Duomo at Florence. In the same year he went to Naples, where he remained two years, and was constantly occupied by the Duke of Calabria. He also executed the bas-reliefs of the "Annunciation" in the ch. of Monte Oliveto, and, in 1491, the monument to Filippo Strozzi was erected in Santa Maria Novella, which he had commissioned Benedetto to make before his death. It is the *chef-d'œuvre* of Majano, and one of the finest works of the 15th century. He also made the beautiful altar of S. Savino for the Cath. at Faenza; a marble pulpit at Santa Croce, Florence; and some works at S. Simignano. The pulpit at Santa Croce was very fine; he supported it against a column, through which he carried the staircase; the reliefs represent scenes from the life of S. Francis. In the Uffizi there is a bust of Pietro Mellini, who commissioned Benedetto to execute the pulpit, and in the same Gall. a figure of S. John.

Benedetto. See Castiglione.

Benedicto, Roque, died at Valencia, 1735. His pictures are sometimes taken for those of his master, Gaspar de la Huerta. His best work represents S. Francis de Paula feeding three thousand people with a little bread.

Benfatto, Luigi, born at Verona (1551–1611). Nephew and pupil of Paul Veronese. He was distinguished for his works in the public places in Venice. In the Chiesa di S. Marta are several of his pictures illustrating the life of the saint, and in the ch. of S. Nicholas a grand composition representing the Ascension of that saint.

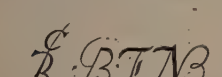
Benefial, Cavaliere Marco, born at Rome (1684–1764). In the Palazzo Spada, Rome, there is a saloon painted entirely by this artist; in the Acad. of S. Luke a picture of "Christ and the Samaritan Woman," and in the Stimmate a "Flagellation." His merits

have been much discussed, and his admirers give him unqualified approbation, while others call him feeble in all points. His monument is in the Pantheon.

Benso, Giulio, born at Genoa (1601–1668). Pupil of Gio. Batista Paggi. Soprani calls him an architect also. He painted history and perspective. He was a protégé of the house of Doria, and some of his works were in their Palace. Several of his oil pictures are in the churches of Genoa. That of "S. Domenico" is much admired, and the "Crowning of the Virgin," in the Nunziata, is a fine production.

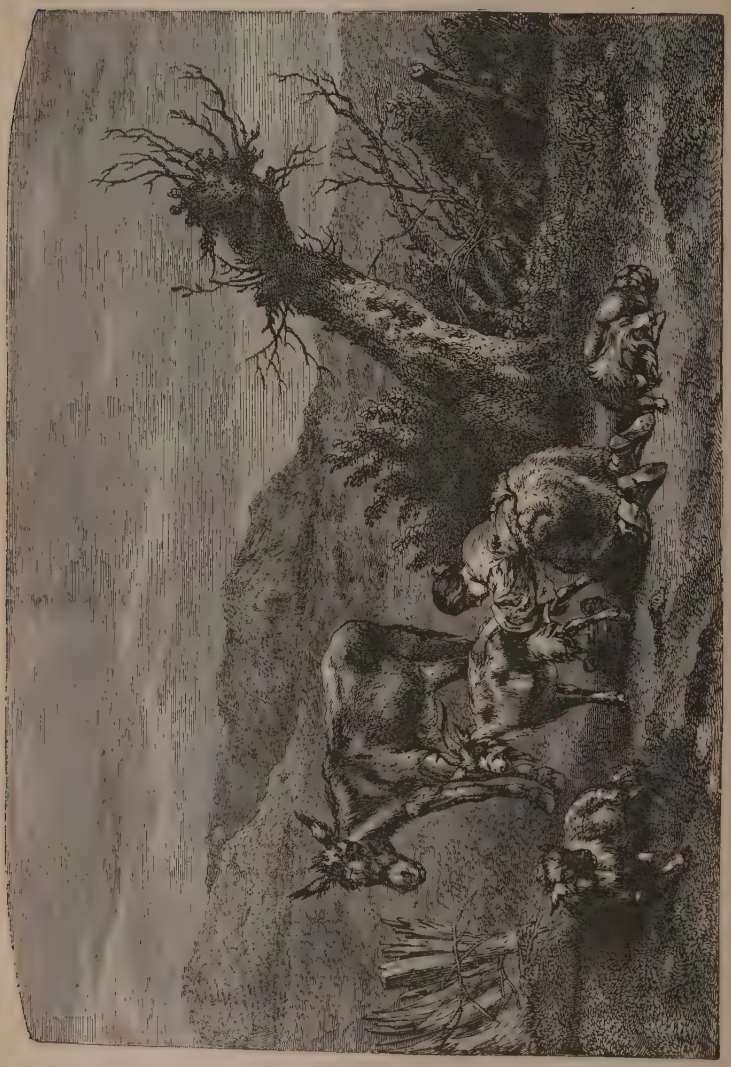
Bent, John van der, born at Amsterdam (1650–1690). Landscape painter. Scholar of Peter Wouvermans and Adrian van de Velde. While he is not equal to his masters, his works are deserving of esteem. Many of them are in England. They bear a strong resemblance to those of Nicholas Berghem.

Benvenuto, Gio. Batista, called L'Ortolano, or market gardener, from the occupation of his father, born at Ferrara (about 1490–1525). A contemporary of Garofalo, the prince of Ferrarese painters. L'Ortolano studied in Bologna under Il Bagnacavallo. His style was severe, and his pictures curiously finished. His heads are weak, but his landscapes and backgrounds good, and his figures well brought out. His works are in S. Niccolo, S. Maria de Servi, and S. Lorenzo at Ferrara.



Berchem, Nicholas, born at Haerlem 1624–1683). Son of Pieter Klaasze. The reason for his being called Berchem, or Berghem, is not known, but he usually signed his works with that name. He studied with his father, Van Goyen, J. B. Weenix, and Jan Wils, and married the daughter of the latter. It is evident from his works that he went to Italy, although no account of his having done so is given. He painted *genre*, battles, landscapes, cattle, and portraits. His best works are his small landscapes with figures and cattle. He painted with great facility, and his wife was so avaricious that she constantly excited him to work. She also saw to it that his money was saved, as he liked to spend it for Italian drawings. Berchem is the most celebrated of the group of painters to which he belongs. Smith describes 417 of his works, and he left besides more than 50 etchings, some of which show a better feeling for nature than is found in his oil pictures. By their dates it is seen that he handled the point when but ten years of age. The galleries of Munich, Dresden, Vienna, Berlin, St. Petersburgh, and the Louvre contain the largest number of his works. Some are also in England, in the National Gall. and at Dulwich ; and Lord Ashburton has one of his best productions, called "Le Fagot," from a bundle of wood carried by a man in the foreground. He seldom made large pictures, but in 1648 he painted an Italian landscape, now

at the Hague, in which the figures are life-size. It was sold in 1827 for £500, but it is cold and unsatisfactory, though well drawn and



MILKING A GOAT. BY NICHOLAS BERCHEM.

lighted. In addition to his other work he often painted figures and animals in the landscapes of other artists, such as Ruysdael, Hobbema, Jan Wils, Abraham Verboom, and Isaac Moucheron.

ENGRAVINGS AFTER THE WORKS OF BERCHEM.

Engraver, ALIAMET, Jacques. Landscape, with Figures and Cattle. The Port of Genoa. Landscape with a Stag Hunt. The Female Villagers. Village Pleasures.

Engraver, AMSTEL, Cornelius Ploos Van. A Landscape with a Woman riding on an Ass, with Cattle by the side of a Canal; *N. Berghem, fecit*, 1764; *P. Van Amstel, fecit*, 1769.

Engraver, AVELINE, Peter. A Landscape; fine.

Engraver, AVRIL, Jean Jacques. The Passage of the Rhine.

Engraver, BAS, James Philippe le. Four Plates of the Times of the Day. The Embarkation.

Engraver, CANOT, Peter Charles. Returning from Market.

Engraver, CHARPENTIER, Pierre François. The Shepherdess. The Shepherd reposing.

Engraver, COULET, Amne Philibert. The "Rendezvous à la Colonne."

Engraver, DANCKERT or DANCKERS, Dancker. Four plates of Landscapes and Figures, in one of which a man is passing a Bridge. The best prints of Danckert.

Engraver, DAUDET, John Baptist. Two Landscapes, with Figures and Cattle.

Engraver, DEQUEVAUVILLER, François. Noon; a Landscape with Figures. Evening; the etching by Weisbrod.

Engraver, GROENSVELT, John. A Set of Six Landscapes. A Set of Four Landscapes; *Berghem, del. Groensvelt, fec. Cle. de Jonghe, exc.;* fine.

Engraver, KOBELL, William. Two Landscapes, with Figures and Cattle.

Engraver, LAURENT, Peter. The Passage of the Ferry Boat. The Shepherdess. The Fortune Teller.

Engraver, MAJOR, Thomas. The Travellers. Two Landscapes; morning and evening.

Engraver, MARTENASIE, Peter. The Watering Place.

Engraver, NON, Richard Abbé de St. A Landscape with a Figure.

Engraver, PELLETIER, Jean. The Watering Place. Ruins and Figures.

Engraver, SCHLICHT, Abel. A Landscape, with Figures and Animals.

Engraver, VEAU, Jean Le. The Village Blacksmith.

Engraver, VISSCHER, Cornelius. Two Sets of Landscapes; four plates each. Several Peasants dancing in a Cottage, called Berghem's Ball. His finest plate. A Set of four Landscapes, the four times of the Day. Several sets of Landscapes, with Figures and Animals.

Berchet, Peter, French school (1659–1720). Pupil of Charles

de la Fosse. Went to England in 1681. His best work is the ceiling of the chapel at Trinity College, Oxford, representing the "Ascension."

Berg, Mathias Van den, born at Ypres (1615–1647). It is said that his father had the care of the estates of Rubens, and that master took the son into his Academy. He is known only by his excellent copies of the works of his master.

Bergen, Dirk Van, born at Haerlem (1645–1689). Pupil of Adrian Van de Velde, and one of his most successful imitators. His earliest works are the best, and are warm and sunny in color; in his later ones the cattle become crude in tone, and hard in execution. Nos. 15 and 16, Louvre, are among his best pictures, as are also Nos. 28 and 29, Amsterdam Mus. He established himself in London in 1673.

Berger, Daniel, born at Berlin, 1744. Pupil of his father. He became a good engraver, made a number of portraits of the royal family and many plates after different artists, principally those of his own country. In 1787 he was appointed Rector and Professor of Engraving at the Acad. of Berlin.

Bergeret, Pierre-Nolasque, born at Bordeaux (1780–1828 ?). A pupil of David, and a distinguished painter of history and landscapes. He was happy in the choice of interesting subjects. Many of his works were placed in the Gall. of the Luxembourg, and other royal collections. He also painted four portraits for the Hall of the Chancellors. He designed bas-reliefs, among which may be mentioned those on the column of the Place Vendôme. Many of his pictures have been engraved and some of them used as illustrations of splendid editions of "La Fontaine," "Boileau," etc., etc.

Bergler, Joseph, born at Salzberg, 1753; died at Prague, 1829. When twenty years old he had made himself so good a name that Prince Firmian of Passau sent him to Italy, with a pension. He went first to Milan, where he was the pupil of Martin Knoller. He remained five years in Milan, copying works of the masters, and executing frescoes with his teacher. From Milan he went to Rome, and in 1784 gained the prize of the Acad. in Parma. From this time he received as many commissions as he could execute. He remained in Rome until 1786, when he returned to Passau. In 1800 he went to Prague to assume the place of director of the Acad.; the number of his oil pictures is very large. They are almost without exception representations of religious subjects, and may be seen in the churches of his own country.

Bergmuller, John George, born at Dirkheim in Bavaria (1688–1762). Pupil of Andrew Wolff. Painter of history and portraits, but best known by his engravings, which were from his own designs. Some of his pictures are in the churches of Augsburg, where he resided.

Beringeroth, Martin, born at Ramelsbourg, 1670; died in Leipsic, 1733. An engraver who executed a great number of portraits.

Beringeroth, John Martin, born at Leipsic (1713–1767). Son of the preceding, and an engraver of portraits.

Berkheiden, Job, born at Haerlem (1628–1698). He is not known to have had any teacher, but when young, made sketches which were so much praised that he determined to become an artist. His pictures are landscapes with small figures, and sometimes represent village fêtes, etc., with some success. He travelled with his younger brother Gerit, and, when he returned to Holland, was well patronized. He was employed by the Elector Palatine, when in Germany, and received from him a gold medal and chain. Entire pictures by him are rare. He painted some portraits. No. 845, Berlin Mus., a landscape, has his signature. He was drowned in a canal at Amsterdam.

Berkheiden, Gerit, born at Haerlem (1645–1693). His pictures chiefly represent the exteriors of buildings in his own country, and Italy. They are good, but not equal to those of Van der Heyden. His works are rare in public galleries. There is a fine series in the Hope Coll.; Amsterdam Mus., No. 26 is one of his best. The same is true of Dresden Gall., No. 1470. Louvre No. 28, is a view of Trajan's Column. Mr. Baring has an excellent view of a Dutch town, with numerous figures.

Berkmans, Henry, born at Clunder, 1629; died at Middlebourg, 1690. His last instructor was J. Jordaens. At first he painted history, but his portraits were so good, and in such demand, that he could not fulfil his commissions. He painted many of the most distinguished men of his time. His best work is a large picture of the Company of Archers, in the Town Hall of Middlebourg.

Berlinghieri, Marco, Barone, and **Bonaventura**. These are three artists of this name mentioned as signing a treaty of peace with Pisa, in 1228. The works of Bonaventura alone remain. They consist of a series illustrative of the Life of S. Francis, in the ch. of that saint at Pescia; and No. 28, a "Crucifixion," in the Acad. of Fine Arts at Florence. These pictures are characterized by childish simplicity. The angels are merely motionless half-figures, with embroidered dresses, and the resoluteness with which the different occurrences in the life of the saint are crudely indicated, is ludicrous in the extreme. The sparrows to which he talks are huge birds, perched on trees rising from a conical hill; and those persons whom he freed from evil spirits have little devils flying out of their mouths.

Berlinghieri, Camillo, called Il Ferraresino, born at Ferrara (about 1596–1635). Pupil of Carlo Bononi. Painter of history. His works are chiefly at Ferrara and Venice. A picture of the "Miracle of the Manna," in the ch. of S. Niccolo at Ferrara, is a fine work, also that of the "Annunciation" in S. Antonio Abate.

Berna or **Barna**. True name thought to have been Barna Bertini.

Sienese painter (died 1381 ?). In the capitular ch. of S. Gimignano, in the Valdelsa, there still may be seen some remains of the frescoes of this old artist. They represent stories from the New Testament, and have been injured by retouching. As far as can be judged, Barna combined the peculiarities of Simone and Ugolino — minute drawing, abundant ornament, muscular limbs, stiffened action, close-fitting draperies, and a general flatness in effect. Vasari claimed praise for Barna on account of his having been the first to depict animals well. In the Berlin Mus. are three pictures, Nos. 1067, 1072, and 1142, which may be the works of Barna; the latter especially has his characteristics, and in the Chapel del Rosario at S. Dominico in Siena, there is a "Virgin and Child" attributed to him. He was killed by a fall from his scaffold.

Bernabei, Pier Antonio, called della Casa, born at Parma. Flourished 1550. An imitator of Correggio. The Cupola of La Madonna del Quartiere proves him to have been a good fresco painter. Lanzi says, equal to any of that time in Lombardy, and perhaps in Italy. There are also considerable works of his at the Carmelites, and in other places in Parma.

Bernaerts, Nicaise, born at Antwerp (1608–1678). Pupil of Francis Snyders. His pictures so nearly resemble those of his master that they have been sold as genuine Snyders.

Bernard, Jan (1765–1833). A copyist of Paul Potter and Berghem. A member of the Institute, and of the Acad. of Fine Arts at Amsterdam.

Bernard of Brussels. See Van Orley.

Bernard, Solomon, or **Little Bernard.** An engraver, born at Lyons, 1512. His best prints are those for a Bible published at Lyons from 1550 to 1580.

Bernard, Samuel, born at Paris, 1615. A miniature painter and engraver. Pupil of Simon Vouet. He attempted frescoes, but failed. He succeeded better in miniatures, but at last became an engraver.

Bernini, Gio. Lorenzo, born at Naples, 1598; died at Rome, 1680. As early as his tenth year he had become known as a prodigy in art. At this time his father took him to Rome. Pope Paul V. became interested in him, and also Card. Barberini, who assisted him in his studies. Good fortune ever attended his steps, and, although he lived during nine pontificates, the favor of the reigning Pope was always his. His fame extended to other countries, and he was invited to France, to which country he went when sixty-eight years old, accompanied by one of his sons and a numerous retinue. He was loaded with favors, and received large sums of money and valuable presents. He held several benefices at Rome, and his son was Canon of Santa Maria Maggiore. He was buried with great magnificence in the last named ch., and left the immense fortune of

400,000 Roman crowns. He had versatility of talent, remarkable imagination and perceptive power, and marvellous facility of execution. It has been said that marble was like clay, or wax, beneath his hand. He believed and constantly said that one must be above rules in order to excel. There is a fascination in the sound of this maxim, but Bernini's own works prove that its practical application is hurtful, and his extraordinary executive ability often failed to atone for the bad taste in which he treated his subjects. In short, his desire for picturesque and unusual effect made him an injury rather than a benefit to the art he practised. Westmacott says it would have been better for sculpture had Bernini never lived.

His "Apollo and Daphne" was executed when he was but eighteen years old; yet he himself declared, near the close of his life, that he had made little progress since it was produced. Some of his most important works were executed in the time of Urban VIII., among which are the great altar of S. Peter's, in bronze and gilt, beneath the centre of the dome; the pulpit and canopy of S. Peter's; colossal statues of the Four Doctors of the Church supporting the chair of S. Peter; the Campanile; the circular piazza before the Basilica, and the Pal. Barberini. The beautiful colonnade of S. Peter's was executed according to his plans, and under his direction. He also built the Chapel of S. Teresa, in the ch. of Santa Maria della Vittoria; the ch. and high altar of S. Bibiano; a large part of the ch. of S. Anastasia; the celebrated Chigi Pal.; the Collegio Urbano di Propagandâ Fide, besides portions of other churches and palaces. For Charles I. of England he executed a statue. For this purpose the king sent him three portraits by Vandyck, and the likeness was so satisfactory that, in addition to the 6,000 crowns paid for the statue, Charles sent him a ring worth as much more. The colossal equestrian statue of

APOLLO AND DAPHNE. BY BERNINI.
In the Villa Borghese, Rome.

Louis XIV., executed by Bernini, was afterwards converted into Marcus Curtius, and was sent to Versailles. Bernini also executed the monuments of Urban VIII. and Alexander VII. in S. Peter's, and the decorations of the Bridge of S. Angelo. Among his characteristic and exaggerated works are the fountain in the Piazza Navona; the "Ecstasy of S. Teresa," and the "Apollo and Daphne" before mentioned.

Berré, Jean Baptiste, born at Antwerp, 1777; died in Paris, about 1830. A painter of subjects in the manner of Weenix. His pictures were highly finished, are much sought for by amateurs, and bring large prices. He lived mostly in Paris. His works are in several rich collections.

Berreguette, Alonso, born at Parades de Nava, in Castile, about 1480. The most eminent Spanish artist of his time. He is called the Michael Angelo of Spain, for he was painter, sculptor, and architect. He studied with his father Pedro, and was painter to Philip I. He was in Florence in 1503, and went with Michael Angelo to Rome in 1505. He devoted many years to study in Italy, returning to Spain in 1520. He was appointed painter and sculptor to Charles V. He received 4400 ducats for the high altar of the ch. of S. Benito el Real, in Valladolid, where he settled. When almost eighty years old he went to Toledo, to construct a monument to Card. Tavera in the Hospital of S. John Baptist. He was lodged in the hospital, and there died in 1561. He left a large fortune, and was buried with magnificent ceremonies at the expense of the emperor.

Berrestyn, C. V., flourished about 1650. A German engraver. There is one plate of a woody landscape, signed with his name and the above date, which is very scarce.

Berretoni, Pietro. See Cortona.

Berretoni, Niccolo, born at Montefeltro, 1627. He was the best scholar of Carlo Maratti. In the ch. of Montesanto, at Rome, there is an altar-piece representing a scene in the life of S. Francis, which is his best work. He became a member of the Acad. at Rome in 1675, and died in 1682.

Bertaud, Marie Rosalie, born at Paris, about 1700. An engraver, whose best works are after the pictures of Vernet. She was instructed by S. Aubin and Choffard.

Bertelli, Cristofano, born at Rimini, 1525. We have a few plates by him, stiffly executed with the graver.

Bertelli, Ferrando, born at Venice, 1525. He engraved mostly after the Venetian painters.

Bertelli, Lucas. A relative of the preceding, who engraved after the Italian masters. Some of his prints are very scarce.

Berthelemy, Jean Simon, born at Laon, 1743; died in Paris, 1811. Pupil of N. Hallé. His subjects were historical and poetical.

He painted ceilings in the Pal. of Fontainebleau, the Luxembourg, and at the Museum. He was a member of the Acad. and Director of the School of Design.

Bertin, Nicholas, born at Paris (1667–1736). Son of a sculptor, who died while he was a boy. He studied with John Jouvenet, and later with the elder Boulogne. So much talent had he, that he gained the first prize at the Acad. when eighteen years old, and was sent to Rome with a pension from the king. He remained three years. Returning to Paris, he so distinguished himself, that he was made a Royal Academician in 1703. He was employed by Louis XIV. at the Trianon. He painted in Normandy, and in the Abbey of S. Germain des Pres is a representation of the "Baptism of the Eunuch of Queen Candace," which is fine.

Bertucci, Jacopo, called **Jacopone da Faenza,** flourished about 1530. Was best known as a copyist of Raphael, and also executed some good pictures at Faenza.

Bertucci or **Bertusio, Gio. Batista,** born at Faenza, died 1644. Studied under Denys Calvart, and afterwards in the school of the Caracci. He painted history and imitated Guido. His drawing was good, but his color chalky and cold. Many of his works are in the churches of Bologna.

Bervic, Charles Clement, born at Paris (1756–1822). A pupil of J. G. Wille. A fine engraver. A plate of the "Laocoön," made by him for the Musée Français, Bryan calls the best representation of that group ever engraved. It has been sold as high as £30.

Beschey, Balthasar, born at Antwerp (1708–1776). A weak painter of history and portraits. Antwerp Mus. Nos. 496 and 497 are his, and seem to imitate Gaspard de Craeyer. They represent scenes in the life of Joseph. His own portrait is No. 498 Antwerp Gall.

Beschey, J. F., born at Antwerp (1739–1799). A copyist of Dutch and Flemish painters.

Besenzi, Paolo Emilio, born at Reggio (1624–1666). An imitator of Albano. His best pictures are in the ch. of S. Pietro, at Reggio, and are worthy of commendation.

Bestard. A Spanish artist who lived at Palma at the end of the 17th century. He ornamented several public buildings there, and painted a picture for the convent of Monte Sion, which was 24 palms wide, and 15 palms high. It represents "Christ in the Desert attended by Angels," and is the wonder of Palma. He had good knowledge of drawing, color, and chiaro-scuro.

Bettelini, Pietro, born at Lugano, 1763. A very eminent engraver. Thorwaldsen so esteemed him that he employed him to engrave his finest works. His plate of the "Entombment," after Andrea del Sarto, is called his *chef-d'œuvre,* and is a magnificent work of art.

Betti, Padre Biagio, born at Pistoja (1545–1615). Pupil of Daniele da Volterra. After the death of his master Betti became a monk of the Theatine order. His works are principally in the monastery of his order at Rome.

Betti, Bernardino di. See Pinturicchio.

Bewick, Thomas, born at Cherry Burn, 1753; died at Gateshead, 1828. This artist is distinguished as the reviver of wood-engraving. He was apprenticed to Ralph Beilby at Newcastle, an excellent and painstaking master, who pointed out to him in what he could excel. His first considerable work was the illustration of Dr. Hutton's book on mensuration. He at length became a partner of Beilby and, in 1790, published his "History of Quadrupeds." From this time his fame was established. He afterwards made the illustrations for many fine books, among which were "British Birds," "British Water Birds," Goldsmith's "Deserted Village" and "Traveller," etc. He had many distinguished pupils, such as Harvey, Nesbitt, Hole, Ransom, and Clennell.

Bianchi, Cavaliere Isidoro, born at Milan. Flourished about 1626. Pupil of Morazzone, and one of his best followers. His frescoes were his best works, and may be seen in the churches of Como, and in S. Ambrogio, at Milan.

Bianchi, Pietro, born at Rome, 1694. Pupil of Benedetto Luti. One of his best works is a picture of the "Conception" in the ch. of S. Maria degli Angeli.

Biancucci, Paolo, born at Lucca (1583–1653). Pupil of Guido. His works resemble those of Sassoferrato. A representation of "Purgatory" in the ch. of the Suffragio, and an altar-piece in S. Francisco are among his best works.

Bicci. There were three artists of this name, and there has been much confusion regarding their individuality. It now seems to be established that *Lorenzo di Bicci* married Madonna Lucia d'Angelo da Panzano. Their son *Bicci* was born in 1373, married in 1418, and was father of *Neri di Bicci*. Thus we have Lorenzo di Bicci, Bicci di Lorenzo his son, and Neri di Bicci his grandson. No pictures now remaining are positively known to be those of Lorenzo. Of the works of Bicci, a few remain. No. 14, first corridor, Uffizi Gall., representing "SS. Cosmo and Damian," was formerly in the ch. of S. Maria del Fiore, executed about 1429. Some other works still remain in S. Maria del Fiore, and a terra cotta above the portal of S. Maria Nuova; the drawing of these was better than the color. Neri di Bicci was little more than a house-painter, but he filled half Tuscany with pictures. Many of these still remain in churches, and there are four "Annunciations" by him in the Acad. of Arts in Florence. These artists were among the last of the weak imitators of Giotto.

Bigari, Vittorio, born at Bologna. His works may be seen in

almost every church in Bologna, and are well spoken of. In the ch. of the Madonna del Soccorso, there is a "Madonna and Child," with S. Petronio and other saints, which is much admired.

Biliverti, Gio., born at Florence (1576–1644). Pupil of Cigoli. He united, in a degree, certain elements of his master, of S. di Tito, and of P. Veronese. A picture of the "Chastity of Joseph" by him is in the Florence Gall. It is much admired, and has been so often copied, that amateurs should be on their guard concerning it. Several of his works are in S. Gaetano and S. Marco.

Biltius, Francis. An artist of the Netherlands, who flourished about 1650. He painted dead game, hunting-horns, pouches, nets, etc., in such a manner that they were often mistaken for the real articles. He used white backgrounds.

Binck, James, born at Cologne, about 1504. A distinguished old engraver whose plates are highly prized. He is believed to have studied first with Albert Dürer, and some of his plates resemble those of that master. He went to Rome, and, it is said, studied with Marc Antonio, and engraved after the works of Raphael under his guidance. From the size of his plates he is called a little master. His drawing is correct, his style neat, and he had facility of execution. He usually marked his plates I. B., or with those letters with C. between, forming a cipher.

Birch, Thomas. An Englishman who settled in Philadelphia, where he died in 1851. He painted marine views. His pictures of the engagements between the U. S. Frigate Constitution and the British Frigate Guerrière, and between the United States and the Macedonian, have much historical value, and are in the Gall. of Joseph Harrison in Philadelphia.

Bird, Edward, born at Wolverhampton, 1762; died at Bristol, 1819. Son of a carpenter, he was apprenticed to a tin and japan-ware maker. When he became his own master he removed to Bristol, where he was first a drawing teacher and at length an artist. He succeeded in gaining a reputation rapidly, and his pictures had a ready sale. In 1814 he was appointed painter to the Princess Charlotte, and the next year was made a member of the Royal Acad. His *genre* pictures were the best, and he made a mistake in attempting historical representations. Although not equal to Wilkie, he painted in his style. His best works are, the "Results of the Battle of Chevy Chace," and the "Surrender of Calais." He was much respected, and was buried with honors in the Bristol Cath.

Biscaino, Bartolommeo, born at Genoa (1632–1657). Studied first with his father, Gio. Andrea Biscaino, and later with Valerio Castelli. His early works showed great genius, and his future was full of promise. Although but twenty-five, he had painted several important pictures when the plague devastated Genoa, to which both Bartolommeo and his father were victims. There are three

pictures by this artist in the Dresden Gall. He also etched some plates in a free, bold manner, with good drawing and high finish.

Biset, Charles Emanuel, born at Antwerp, 1633. This artist went to Paris, where his pictures, which were conversations, or representations of gallant assemblies, were much in vogue. He met with good success, but his love of Antwerp caused him to return there, and he was made director of the Acad. in 1674. In the hall of the Society of Archers there is a picture of "Tell compelled to shoot the Apple from his Son's Head," which is the work of this artist.

Bisi, Michael. A celebrated engraver of Milan. He gained his first reputation by the "Pinacoteca del Palazzo Reale, della Scienze delle Arti," etc., which he published. He commenced a set of engravings after the works of Andrea Appiani in 1819, in which he was assisted by the best pupils of Longhi. Later he made plates after various masters, all of which were good. He also painted landscapes with some success.

Bissolo, Pier Francesco. A Venetian artist, who painted from 1500 to 1528. He was brought up in the school of the Bellini. His heads are beautiful and full of expression. His characteristics are gentleness, and delicacy of execution. In the Berlin Mus. there is a fine work of his, representing the "Resurrection of Christ;" in the Manfrini Gall., an "Annunciation," and in the Venetian Acad. "S. Catherine of Siena, exchanging the crown of thorns for a crown of gold;" signed *Franciscus Bissolo.*

Bissuccio, Leonardo di. But one work of this artist is known to remain. It is the decoration of the monumental chapel to Sergiani Carracciolo, in the ch. of S. Giovanni a Carbonara, at Naples. It was built in 1433. The style of the pictures is Giottesque, but the heads are more like those of Fiesole. Carracciolo was the lover and seneschal of the younger Queen Johanna, and one of these pictures represents him naked, as he was found after his murder. There are also scenes from the "Life of the Virgin," and pictures of several members of the Carracciolo family. There is an inscription which clearly tells the name and origin of the painter.

Blaceo, Bernardino. An artist of Udine, in the Frioul, who flourished about 1550. His works are in several churches in Udine.

Blachernita, Michael and **Simeon.** These artists were painters of miniature, or the illuminations of MSS. Their names are upon the miniatures in the celebrated Menologium or Calendar of the Emperor Basilius II. It was executed about 1000 A. D., and is now in the Vatican, No. 1613, Vaticana. It is supposed that Ludovico Sforza, Duke of Milan, procured it from Constantinople. There remain at present but five months, but these contain 430 miniatures on gold grounds, representing scenes in the "Life of Christ," and in the lives of those saints whose days occur in these months. This

MS. was presented to Paul V. who placed it in the Vatican in 1615.

Blackmore, John. An English mezzotinto engraver, who has left some well-scraped plates of portraits. Flourished 1770.

Blake, William, born in London (1757–1828). Poet and painter, a man of wonderful, rather than practical genius. He was apprenticed to an engraver. He lived in a sort of dream-land, and took what he called portraits of Moses, Homer, Milton, etc. He said of himself, that his business was "not to gather gold, but to make glorious shapes, expressing godlike sentiments." He painted but little. He married Catherine Boutcher, who was a devoted wife. He also possessed the strong friendship of the sculptor Flaxman. He loved the antique, and the works of Raphael and Michael Angelo. His illustrations of the Book of Job, Young's "Night Thoughts," Blair's "Grave," etc., are astonishing conceptions, but his published works are too well known to need description or criticism.

Blanchard, Jacques, born at Paris (1600–1638). When twenty-four he went to Italy, and lived two years in Rome and two in Venice. He perfected himself in the coloring of the Venetian masters, for which he was much admired after his return to Paris. He has been called the French Titian. His pictures are agreeable, and his flesh tints are very good. In the ch. of Notre Dame are two pictures by this master, representing the "Descent of the Holy Ghost," and "S. Andrew kneeling before the Cross." Several of his works are in the Louvre. He also etched plates from his own designs and those of other masters.

Blanchet, Thomas, born at Paris, 1617; died at Lyons, 1689. At first he studied sculpture under Sarrazin, but abandoned it on account of his delicate health. He went to Rome and studied under Andrea Sacchi. He was a friend of Algardi and Nicholas Poussin, both of whom advised and encouraged him. Returning to Paris, he painted the "Vision of S. Philip," and the "Baptism of the Eunuch," for the Cath. of Notre Dame, and was then employed to execute various works for the Hotel de Ville at Lyons. These last earned him a reputation as an historical painter. When admitted to the Acad. at Paris, he painted for his picture of reception, "Cadmus killing the Dragon."

Blankhof, John Teunisz, born at Alkmaer (1628–1670). Pupil of Cæsar van Everdingen. He spent some time in Italy. He excelled in marine views, and some of his best pictures represent storms on the Mediterranean coast, in which he imitated the scenery of Italy with Dutch truthfulness.

Blanseri, Vittorio, born in Venice (1735–1775). Educated in the school of Cavaliere Beaumont, he was his best scholar, and his successor in the office of painter at the court of Turin. His principal works are in that city, one of which, representing "S. Luigi fainting," is in the ch. of S. Pelagio, and is much admired.

Bleck or **Bleeck, Peter Van.** A Flemish engraver, who went to England about 1730. He engraved in mezzotinto, and his plates have considerable merit.

Bles, Henri de, born at Bouvignes, 1480; died probably 1550 at Liège. A painter of landscapes who belonged to one of the last branches of the Van Eyck school. He adopted an owl for his monogram, and was called *Civetta* in Italy. His manner was stiff and dry, resembling that of Jacob Patinier in color. He often introduced a Scripture subject in a landscape. No. 624, Berlin Mus., is one of his earlier works, and is a male portrait with a landscape background. No. 91, Munich Gall. Cabinets, represents the "Adoration of the Kings." In the Coll. of the Prince Consort at Kensington there is a "Crucifixion" by this master. His works are rarely for sale, and are much esteemed.

Bloemaert, Abraham, born at Gorcum about 1564; died at Utrecht, 1647. Painter and engraver, a contemporary of Rubens, and the son of Cornelius Bloemaert, an eminent architect. He painted history, landscape, and animals. His drawing was very bad. "The Wise Men's Offering," in the Jesuit ch. at Brussels; a "Nativity" at Leliendael; also Nos. 745 and 722, Berlin Gall.; No. 193, Munich Gall.; the "Feast of the Gods," in the Hague Gall., and a "Madonna" in the Mechlin Cath. are by Bloemaert. He deserves the most attention as an engraver, for his etchings are good, his plates in chiaro-scuro are spirited and effective, and the outlines are not cut on blocks of wood, as is customary, but etched on copper.

Bloemaert, Cornelius, son of the preceding. Born at Utrecht, 1603; died at Rome, 1680. A very distinguished engraver. He studied first under his father, then with Crispin de Passe. In 1630 he went to Paris, where he distinguished himself. He went to Rome where he passed the remainder of his life. His engravings were fine, but he effected a change in his art, which added to his fame more than his works. Before his time there was an inattention to harmony, and the lights were left indiscriminately clear, which had an incongruous and spotted effect. Bloemaert effected a gradual or insensible gradation from light to shade, and made a variety of tints in the distances. Thus he may be called the originator of the style followed by Poilly, Audran, Picart, and the great French engravers. His works are much prized, and several of them have become scarce. He marked his plates C. Bl. or Corn. Blo. or C. Blo.

Bloemen, John Francis Van, called Orizonti, born at Antwerp, 1656; died at Rome, 1740. He painted like an Italian, for he went

to Italy when very young, and there passed his life. His works are in the Colonna, Doria, and Rospigliosi palaces in Rome, and also in the pontifical Pal. at Monte Cavallo. He painted landscapes and received his *sobriquet* from the Soc. of Flemings at Rome, on account of the delicate beauty with which he painted his distances. His pictures are very unequal. He made choice of good subjects, and some of his best are almost equal to those of Gaspar Poussin, and although inferior to the latter he merits a rank among the best landscape painters. His works are well known in England, and there are six in the Louvre, Nos. 33 to 38, also three landscapes in the Vienna Gall.

Bloemen, Peter Van, called Standard, born at Antwerp (1649–1719). Brother of the preceding. He went also to Rome, but returned to Flanders, with numerous studies made in Italy. He painted attacks of cavalry, from which he received the name of Standard; also battles, fairs, caravans, etc. His figures and animals were drawn with great freedom and spirit, and his landscapes were adorned with ruins of statues, and architectural ruins. In 1699 he was appointed director of the Acad. of Antwerp. In the Dresden Gall. there are six pictures by this artist. No. 993, "The Vagrant Family," is the best; next to it is one of Fishermen and an old gray Horse, and Travellers with Horses before an Inn.

Blond or **Blon,** James Christopher Le, born at Frankfort, 1670; died at Paris, 1741. He went early to Italy, where he studied under Carlo Maratti. He next went to Amsterdam with B. van Overbeck. There he painted miniature portraits which were much esteemed. He went at length to England, and attempted the printing of mezzotinto plates in colors, so as to represent perfectly the pictures from which they were made. He disposed of the prints which he made by a kind of lottery, and published a book upon the Harmony of Coloring in Painting. He also conceived the idea of making tapestries from the cartoons of Raphael. Houses were purchased, drawings made, and much money expended, but the scheme failed, and Le Blon went to Paris, and, it is said, died in a hospital. His prints, aside from their novelty, have some merit.

Blondeel, Lancelot. Flourished at Bruges about 1520 to 1574. His pictures have rich architectural backgrounds, often in Renaissance style; executed on a gold ground. The effect is brilliant. His figures are in the Italian style. His flesh tones are cold, and his whole execution mannered. In the ch. of S. Jacques, Bruges, is a picture representing SS. Cosmo and Damian, dated 1523; his earliest known work; in the Cath. a "Madonna" with Saints, dated 1545; and the Berlin Mus. has two of his works, Nos. 641 and 656. The mantelpiece in the council-hall of Bruges was designed by Blondeel, and is adorned with statues of Charles V. and other princes. He was originally a mason, hence his monogram of a trowel.

Bloot, Peter. A painter of Holland. Flourished about 1650, died 1667. He represented scenes from low life; drunken frolics, quarrels, etc. His characters are uncomely, grotesque, and even disgusting. Unlike some other artists, such as Ostade and Teniers, he has not attempted to reconcile us to vulgarity by ingenious arrangement or beautiful colors. His works are very rare and highly prized in Holland.

Blooteling or **Bloteling, Abraham,** born at Amsterdam, 1634. His style indicates that he studied under the Visschers. He became a very eminent designer and engraver, and produced a large number of etchings; some plates in mezzotinto, and some executed with the graver. He went to England in 1672, and remained two years. He etched plates of the Coll. of gems of Leonardo Augostini, and published them in 1685.

Blot, Maurice, born at Paris (1754–1818). Pupil of Aug. S. Aubin. He engraved in a neat style, and has left some plates of portraits and fancy subjects.

Bobadilla, Geronimo, born at Antequerra; died, 1680. Pupil of Zurbaran at Seville. He thoroughly understood perspective, and arranged the figures in his pictures well, but his designs were not good. His color was better. Murillo compared the varnish he used to crystal. He was one of the founders of the Acad. at Seville. He made a large Coll. of drawings, models, sketches after celebrated artists, etc.

Bocanegra, Don Pedro Atanasio, born at Granada (1638–1688). A pupil of Alonso Cano, he also studied color from the works of Pedro de Moya and Vandyck. He was a boaster, vain and arrogant, disliked by all who knew him, and when he was challenged to prove his skill he stole away from Madrid to avoid the test. But his works were much esteemed, and no Coll. was thought complete without them. At the college of the Jesuits, Granada, is the "Conversion of S. Paul," one of his finest works; and in the Cloister of Nuestra Señora de Gracia a "Conception."

Boccaccino, Boccaccio, born at Cremona (1460–1518). Few facts are known in the life of this old painter. In 1497 he had painted a series of frescoes in S. Agostino, and had a school at Cremona, from which Garofalo ran away in 1499. His compositions are scattered; his perspective bad; but there is a certain grace and spirit in his figures. His remaining works are frescoes in the Cath. of Cremona; at S. Quirico in Cremona, a panel much in the Venetian style of painting; an early tempera on canvas in the Bishop's Pal. at Cremona; No. 132, Venice Acad., and an altar-piece at S. Giuliano at Venice. There are others that are supposed to be his in various collections, which are attributed to Perugino, Pinturicchio, etc.

Boccaccino, Camillo, born at Cremona (1511–1546). Son of

the preceding. At the time of his early death he was the most promising artist of the Cremonese school. The "Raising of Lazarus," and the "Adulteress before Christ," at Cremona, are well esteemed, and he painted the "Four Evangelists," in S. Sigismondi, in a style which showed great knowledge of perspective and foreshortening.

Bocciardo, Clemente, called Clementone, born at Genoa (1620–1658). His principal works are at Pisa, and a "Martyrdom of S. Sebastian," in the ch. of the Carthusians, is one of the best.

Bocciardo, Domenico, born at Genoa, 1686. In the ch. of S. Paolo, Genoa, there is a picture by him of S. John baptizing several persons.

Bockhorst, John Van, called Langen Jan, born at Munster, 1610. His family removed to Antwerp, and he became a pupil of Jacob Jordaens. He painted much in the style of Vandyck. His portraits were excellent, and his historical pictures rank among the best productions of the Flemish school. They are in many Flemish churches. In the ch. of S. James, at Ghendt, there is an altar-piece representing the Martyrdom of the Saint, and in the ch. of the Beguines, at Antwerp, a "Resurrection;" both fine works by this master.

Boëdas. Third son of Lysippus, the great sculptor of Sicyon. Nothing is known of Boëdas but that he made a statue of a praying figure. Many believe the "Praying Boy" in bronze, in the Mus. of Berlin, to be his work. Of course there is no way of proving this, but the whole style points to the school of Lysippus.

Boece, C. F. See Boetius.

Boehm. See Beham.

Boel, Pieter, born at Antwerp (1625–1680). He studied under Francis Snyders, but completed his education under his uncle, Cornelius de Wael, at Genoa. He was very nearly allied to the manner and excellence of Snyders, and considered a fine painter. His pictures are rare. At Antwerp there is a series called the "Four Elements." Munich Gall., No. 327, represents two sporting dogs guarding dead game; very fine. His etchings were also fine, and take place among the rarest works of the kind. A series of six plates of Birds, and a "Wild Boar Hunt," merit special notice.

Boëthus of Chalcedon. We have an account of three statues of boys by this sculptor. The "Boy with a Goose," in the Louvre, is copied from one of them.

Boetius or **Boece, Christian Frederick,** born at Leipsic, 1706. Lived chiefly in Dresden, and was made professor of the Electoral Acad. in 1764. He engraved several plates from the pictures in the Dresden Gall., for the volumes published in 1753 and 1757. He also engraved some portraits, and other subjects.

Boeyermanns, Theodor, born at Antwerp (1620–1678.) An

excellent painter, and imitator of Vandyck. Was made a member of the Antwerp Guild in 1654. His pictures are scarce. Either he did not put his name on them, or it has been removed in order to pass them as Vandyck's. The Antwerp Mus. has two of his pictures: No. 403, called "L'Ambassadeur," and No. 404, "The Pool of Bethesda," a large composition dated 1675. His works are also in the ch. of S. James, and the Convent of the Jacobins at Antwerp, but his *chef-d'œuvre* is a representation of "S. Francis Xavier converting an Indian prince" in the Jesuit ch. at Ipres.

Boissieu, Jean Jacques de (1736–1810). An eminent engraver, who has left about sixty charming plates. They are of landscapes and other subjects, both from his own designs and those of other artists. He marked his plates D. B., with the date. He also painted some portraits, and a few pictures of subjects similar to those of Ostade.

Boizot, Louis Simon (1743–1809). French sculptor. His father was a designer, and at the age of nineteen Louis had gained the grand prize of the Royal Acad., and was sent to Rome by the king. The group of allegorical figures in the Place du Châtelet is his best work. There are two busts executed by him in the Gall. of Fontainebleau.

Boizot, Marie Louise Adelaide, born at Paris, 1748. She was instructed by J. J. Flipart, and engraved with neatness both portraits and other subjects.

Bol, Ferdinand, born at Dortrecht, 1609; died at Amsterdam, 1681. A pupil of Rembrandt, whose style he followed but for a time. His historical subjects are not skilful in composition, and his heads have a tiresome sameness, while his color was too yellow. The force of his pictures is astonishing, and yet they lack refinement. His portraits were his best efforts; they were painted in full lights, and his flesh tones were truthful, while the expression was animated and life-like. One of his fine early works is a portrait painted in 1632, Berlin Mus., No. 810. His best work is probably that in the "Leprosenhuys," at Amsterdam, in which a doctor is recommending an infected boy to the Regents. The heads are masterly, and the hands are finely painted. In the "Huyssittenhuys" there is a picture of the same kind. Mr. Baring has a scene from Guarini's "Pastor Fido," and a couple of fine portraits. No. 42, Louvre, is also a portrait. In the town-house at Leyden there is an allegory of "Peace," and in the Dresden Gall., No. 1203 represents "Joseph presenting Jacob to Pharaoh," and No. 1205, "David's Letter concerning Uriah." These last are of the best of his later works. Bol was also an engraver, and his etchings, though not equal to those of his master, are highly esteemed. His lights and shadows are good, and his style with the point is bold and free, rather than light and tasteful, like that of Rembrandt.

Bol, Hans, born at Mechlin, 1535; died at Amsterdam, 1593. An engraver and painter. At first he attempted large pictures in size colors, but afterwards confined himself to miniatures. His execution was good, as was his drawing also, and his animals, flowers, etc., are truthfully represented, as well as his portraits. He used his pictures for the decoration of books, an example of which may be seen in the Imperial Library at Paris, No. 708. His pictures are also in the cabinet of engravings at Berlin, and the cabinet of miniatures at Munich. He etched some plates too, from his own designs, which have considerable merit.

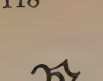
Boldrini, Joseph Nicolas. A wood engraver. There is much difference in the accounts of this artist, but his plates are mostly after Titian, and it is thought that he studied under that great master. His plates are rare.

Bologna, Gio. or **Gian**, born at Douai (1530?–1608). Called Il Fiammingo. His father wished him to be a notary, but his taste for sculpture was early so decided, that he placed him with an artist named Beuch, who had studied in Italy. From this master he went to Rome, and at length settled in Florence. He founded his style upon the study of Michael Angelo, and was undoubtedly the best sculptor of his time; but his works show the decline of art, when compared with those of the fifteenth century. He most excelled in the representation of abstract ideas, which gave an opportunity for the display of his great technical skill. In the treatment of religious subjects, which he rarely attempted, he was less successful. Among his best works may be mentioned the group of the "Rape of the Sabines;" the equestrian statue of Cosmo I., in the Piazza della Signoria; and a Mercury, in the Uffizi. A group of "Hercules and Nessus," which stands near that of the Sabines, in the Loggia de' Lanzi, is good, but not equal to the latter. A fountain in the Boboli gardens; a Venus, at the Villa of Petraca; a S. Luke, at Or S. Michele, and a representation of Victory in the Palazzo Vecchio, are all works of more than ordinary merit. These are but a small portion of the works of Bologna. The "Rape of the Sabines" is considered his *chef-d'œuvre*, and copies of the Mercury are to be seen in many galleries and museums of art. Flaxman says that his "Venus coming from the Bath," both standing and kneeling, "are remarkable for delicacy and grace."

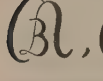
Bolognese, Il. See Grimaldi.

Bolognini, Gio. Batista, born at Bologna (1612–1689). One of the best pupils of Guido Reni. His works are in several churches of Bologna. He also etched some plates after the works of Guido, which are done in a slight and spirited manner.

Bolognini, Giacomo, born at Bologna (1664–1734). A nephew and pupil of the preceding, he became a painter of history. His pictures are in some Bolognese churches, and have considerable merit.



Bolswert or **Bolsuerd, Boetius Adam**, born at Bolswert in Friesland, 1580. Where he studied engraving is not known, but he became eminent in that branch of Art. He followed the manner of Cornelius Bloemaert. He settled with his brother Scheltius in Antwerp, as a print-seller and engraver. He used the graver only. His finest plates are after Rubens, and have more color and finish than his others.



Bolswert or **Bolsuerd, Scheltius A.**, born at Bolswert, 1586. A very eminent engraver; in truth, one of the most so of his country. His plates embrace all classes of subjects, but he was especially happy in representing the finest works of Rubens and Vandyck. It is said that Rubens often retouched his proofs with chalk, and he made the corrections with the graver. He never used the point. Some of these proofs are in the portfolios of lovers of the curious.

Bombelli, Sebastian, born at Udina (1635–1685). Pupil of Guercino. Especially distinguished as a portrait painter and a copyist of Paul Veronese. Boschini says that in his imitation of Veronese, he could not be excelled. In early life he painted some historical pictures which gave promise of excellence, but portrait painting promised him greater rewards, and he confined himself largely to that branch of painting. He travelled through Germany and painted portraits of many eminent persons at different courts.

Bonacina, Gio. Batista, born at Milan, 1620. An engraver who imitated Cornelius Bloemaert, without equalling him. His style is neat, but dry and stiff.

Bonasoni, Giulio, born at Bologna about 1498. A painter and very eminent engraver. Some of his pictures are in the churches of Bologna, but it is as an engraver that he demands attention. He was instructed by Marc Antonio, and although he did not equal him, he executed plates after the works of some of the best masters with great facility and elegance. He used the graver almost entirely. The distribution of lights and shadows, and breadth in the masses are especial points of excellence in his plates. He engraved after M. Angelo, Raphael, Giulio Romano, Parmegiano, etc., and also several plates from his own designs.

Bonatti, Gio., born at Ferrara, 1635; died at Rome, 1681. Pupil of Guercino, and a protégé of Card. Carlo Pio. Later, in Rome, he studied with P. Francesco Mola. In the Gall. at the Capitol there are works of his, and in the churches of Santa Croce in Gerusalemme, and Chiesa Nuova.

Boncuore, Gio. Batista, born at Abruzzo (1643–1699). Pupil of Francesco Albano. His best characteristic is force and vigor of effect. One of his best works is in the Chiesa degli Orfanelli at Rome.

Bone, Henry, born at Truro in Cornwall (1755–1834). He was a manufacturer of china, but became an eminent enameller. He was first distinguished by his copies of the "Sleeping Girl" by Sir Joshua Reynolds, but his greatest work was the "Portraits of the Illustrious Men and Women of England," which he reproduced in enamel. Since his death they have been bought by collectors of the beautiful. He was a member of the Royal Acad.

Bonesi, Gio. Girolamo, born at Bologna (1653–1725). Scholar of Gio. Viani. He imitated Carlo Cignani. His works may be seen in the churches of S. Marino, S. Biagio, the Certosa, and other public edifices of Bologna.

Bonfanti, Antonio. An artist of Ferrara, called Il Torricella. His pictures are in the public edifices of that city. The most esteemed are the "Holy Family," in the ch. of La Santissima Trinità, and "Christ in the Temple," at S. Francesco.

Bonfigli, or di Buonfiglio, Benedetto, born at Perugia (1420?–1496?). He was superior to all the Umbrians of his time, except Piero della Francesca, and must have been acquainted with the classic art of Florence. His works were considered the greatest ornament of Perugia. His largest work was the Hall of the Palazzo Comunale, which he decorated with scenes from the lives of S. Louis of Toulouse and S. Ercolano. They were commenced in 1454, and were not finished in 1496. The progress of painting in his time is well illustrated in the works of Bonfigli, and they prepare the way for the excellence of Perugino. Besides the Hall already mentioned he undertook the chapel of the "Magistrato," and a Brutus in the refectory of the Priori in the Palazzo Comunale. For S. Domenico he painted an "Adoration of the Magi," now No. 18, Perugia Gall.; for the company of S. Bernardino, a banner, 1465; a "Virgin of Mercy," 1478, and many works which testify to his great industry. Vasari says that Pinturicchio was the assistant and friend of Bonfigli, and Lanzi says that Perugino was his pupil. Whether these artists were associated with him or not, they undoubtedly profited by his example, and were indebted to him for giving a consideration to Perugian art, which had not before belonged to it.

Boni, Giacomo, born at Bologna (1688–1766). Pupil and assistant of Marc Antonio Franceschini. Said also to have studied under Carlo Cignani, whose style is imitated in some of his frescoes, such as the ceilings of S. Pietro Celestini at Bologna, and S. Maria della Costa at S. Remo. A picture of the "Infant Jupiter," and a saloon at the Palazzo Pallavicino, by this master, are much admired.

Bonifaccio, Francesco, born at Viterbo, 1637. Pupil of Pietro da Cortona. His works were in the public edifices of Viterbo, and possessed considerable merit. In the Palazzo Braschi is his picture of the "Woman taken in Adultery."

Bonifazio, Veneziano (1494–1563). A pupil of the elder

Palma, and an imitator of Titian. In color he approaches the last-named master, and is altogether an eminent example of what patient application can do even when great talent is wanting. There are many works of his in Venice. His most pleasing pictures are those of simple arrangement, such as Saints and Holy Families. "The Rich Man's Supper," in the Acad. at Venice, is one of his best works. His latest pictures are weak and mannered.

Bonington, Richard Parkes, born at Arnold, Nottingham (1801–1828). A fine landscape and marine painter. He copied in the Louvre, was a student in the École des Beaux Arts, and occasionally attended the studio of Baron Gros. He visited Italy, and painted some pictures in Venice. He exhibited a few pictures at the Royal Acad. before his death, but since the International Exhibition of 1862, he has been more appreciated in England.

Bonone, Carlo, born at Ferrara (1569–1632). Pupil of Giuseppe Mazzuoli. He visited Bologna, and so admired the works of the Caracci, that he copied some of their principal pictures; he went to Venice, and to Parma, where he studied the excellences of Paul Veronese and Correggio. His small pictures are in the style of the Caracci, but his larger works are more akin to those of Paul Veronese. Many of his works are in the public edifices of Ferrara, and some of the best Ferrarese painters were his pupils.

Bonsignori, Francesco, born at Verona (1455–1519). Little is positively known of this old master, although many of his works remain in Verona and Mantua, and specimens are to be seen in many of the large galleries of Europe. Vasari calls him a pupil of Mantegna, but this seems improbable, upon a careful examination of his works, as a change in his manner about 1484 indicates that he came under the influence of Mantegna at that time. He was patronized by the Marquis Francesco Gonzaga, who gave him a salary and a house in 1487.

Bonvicino, Alessandro, called Il Moretto di Brescia, born at Brescia (1500–1547). At first he imitated Titian, but afterwards studied the Roman school, and produced a manner full of grace, stateliness, and simple dignity. His oil pictures were better than his frescoes, and his best works were quiet altar-pieces, for he did not succeed in the action necessary to historical painting. He has left fine works in his native city, and his pictures are to be seen in Vienna, Frankfort, Berlin, the Louvre, etc. A large altar-piece, representing "The Virgin between SS. Anthony and Sebastian," in the Städel Institute, Frankfort, is worthy of notice. A colossal "Adoration of the Shepherds," Berlin Mus., is excellent. In the Imp. Gall., Vienna, there is a fine picture of S. Justina, with the Duke of Ferrara (called a Pordenone) kneeling beside her, which has been engraved by Rahl. His portraits have been likened to those of Titian, and he was the master of Moroni. The National

A GLORIFIED MADONNA. BY IL MORETTO.

Berlin Mus.

Gall. has a portrait, and a picture of S. Bernardino and other saints, which is very fine. His works are numerous.

Boonen, Arnold Van, born at Dortrecht (1669–1729). Pupil of Schalken. He painted portraits and *genre* pictures. He is not equal to his master, whom he closely imitated. His pictures are taken frequently by candle-light. In the Dresden Gall. No. 1579, two young men, one smoking, is truthful and full of feeling. Nos. 1570 to 1582 are also by Boonen. He executed some large pictures for the different companies of Dort and Amsterdam, and the portraits of many distinguished personages.

S. JUSTINA AND ALPHONSO I. OF FERRARA. BY IL MORETTO.

Belvedere, Vienna.

Bordone, Paris, born at Trevigi (1500–1570). His portraits were his best works, and for them he is distinguished. He was of noble family, and well educated before he entered the school of Titian. Many of his female portraits are in the Uffizi; the Manfrini Coll., Venice; the Belvedere and Esterhazy galleries, Vienna; and in other places. All his heads are fine, and some of them closely resemble Titian. Two of his larger works are in the Berlin Mus., but the best of this class is in the Acad. of Venice, and represents the fisherman presenting the ring of S. Mark to the Doge; it is

splendidly executed. Bordone was invited to France by Francis I., and painted the portraits of the king and many of the nobility.

Borgani, Francesco, born at Mantua. Flourished in the middle of the 17th century. Scholar of Domenico Feti. Lanzi says this artist merits more attention than he receives. His works are in the churches of Mantua.

Borgiani, Orazio, born at Rome (1577–1615). Studied with his brother called Scalzo. Copied the works of the masters of Rome. A man of violent temper. Riding one day in a coach, at Rome, he saw some artists, among whom was Caravaggio, laughing at him; he sprang from the carriage, seized a bottle of varnish from the shop of a druggist, and threw it at the heads of the offenders. He passed some years in Spain, where he was well received and patronized, and on his return to Rome was employed by the Spanish ambassador.

CORONATION OF THE VIRGIN. BY BORGOGNONE.
In S. Simpliciano, Milan.

His works may be seen in some churches of his native city, and he also left a few plates etched in a free, bold manner.

Borgognone, Ambrogio. Flourished about 1500, born at Milan. His pictures are by no means excellent, but his heads are gentle and meek in expression; and sometimes they have a peculiarly austere and mournful look. His works may be see in Milan, especially in the ch. of S. Ambrogio; in Pavia the frescoes in the Carthusian Convent, formerly ascribed to Bramante, are by Borgognone. In the Berlin Mus. there are two works by this artist, one of which, an "Enthroned Madonna," has a high reputation.

Borras, Nicholas, born at Cocentayna, 1530; died at Gandia, 1610. A priest, monk, and painter. He studied with Joanes at Valencia, and was his most eminent disciple. He took orders and lived as a priest in his native town, continuing to paint meanwhile. At length he went to the convent of the Jeronymites at Gandia, to paint some pictures for their high-altar. When his work was ended he refused all payment, and desired that the habit of their order should be given him. This was done and he remained in the convent three years, but hoping to find a stricter discipline, he went to a Franciscan monastery near Valencia. He did not remain long, and returning to Gandia, passed the rest of his life there. His industry was wonderful, and the number of his works immense. He not only gave his time and skill to his convent, but also devoted goodly sums of money for the comfort and elegance of its appointments. He hired sculptors and decorators at his own expense, and came to be considered a benefactor to his community. While he lived fifty masses were said yearly for his soul. The Mus. of Valencia has more of the pictures of Borras than of any other artist. There are about fifty of them, mostly on panel. His style is similar to that of his master; his heads are often striking, and his accessories finished with great care and minuteness. His coloring is colder than that of Joanes.

Borrekens, John Peter Francis, born at Antwerp (1747–1827). A painter of landscapes, which were often ornamented with figures and cattle by other masters.

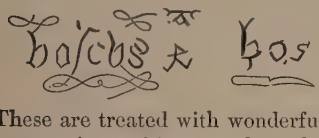
Borrekens, Matthew, born at Antwerp, 1615. An engraver, who was chiefly employed in copying the plates of eminent engravers for print-sellers. He worked entirely with the graver, and imitated Pontius without equalling him.

Borsum, Abraham van. A painter of landscapes, birds, animals, etc. His pictures resemble Rembrandt's in color. His drawings are highly esteemed in Holland, and sell for large sums.

Borsum, Adam van. Flourished 1666. A painter of animals who imitated A. Vandermeer and Paul Potter. His color is good, and his drawing free and spirited.

Borzone, Luciano, born at Genoa (1590–1645). Pupil of his uncle, Filippo Bertolotti. Painted history, but excelled most in por-

traits. In the ch. of S. Spirito, Genoa, there is a "Baptism of Christ," and in S. Domenico a "Presentation in the Temple," by this master. He fell from his scaffolding in the Chiesa della Nunziata, and was killed. Soprani says his house was the resort of cultivated people, and he himself a man of great attainments. He left a few plates etched from his own designs. His three sons, Gio. Batista, Carlo and Francesco Maria, were all painters, and the latter excelled in landscapes.



Bos or **Bosche, Jerome,** born at Bois le Duc, 1470. A painter and engraver. He represented very singular and grotesque subjects, such as devils, spectres, etc. These are treated with wonderful ingenuity. He sometimes painted more serious subjects, such as the "Flight into Egypt," and "Christ bearing his Cross." A very singular picture of his represents "Christ delivering the ancient Patriarchs from Hell." Judas attempts to escape also, and is seized by devils, who suspend him in the air. There are so many works by this artist in Spain, that it has been thought he must have gone there. At the Royal Gall., Madrid, there are the "Fall of Lucifer and the Angels;" "Adam and Eve driven from Eden;" and the "Triumphs of Death," which is a very singular picture. Death, scythe in hand, gallops on his white horse, driving multitudes to the land of shades. The entrance is fortified by coffins, and guarded by skeletons. Behind Death follows a sort of dead-cart, to take up the slain. In the foreground there is a company of revellers, and a king falls dead. The plates of this artist represent the same fantastic subjects. They are in the stiff Gothic style, and are much prized by collectors. His manner of representing his bizarre conceptions was almost demoniacal. He founded a style which other artists adopted. His execution was careful and sharp. Among his works are, Berlin Mus., No. 563, "The Last Judgment;" Antwerp Mus., No. 41, "Temptation of St. Anthony." The family name of Bosch was Agnen; he was called Bosch from Herzogenbusch, the German name for his birthplace.

Bos, Lewis Janssen or **John,** born at Bois le Duc (1450–1507). A painter of small portraits, flowers, fruits, etc. He finished with extreme nicety, and the insects on his plants were painted with surprising truth.

Bos, Gaspar van den, born at Hoorn (1634–1666). A painter of marine subjects. His storms and calms, with ships, have considerable merit in color and finish.

Bosch or **Bossche, Balthasar van den,** born at Antwerp (1681–1715). Painted interiors with great success. His pictures were very popular. He also succeeded in small portraits. The Duke of Marlborough was attracted by his fame, and sat to him for his

picture. He was represented on horseback, and the horse was done by Peter van Bloemen. His pictures were well arranged, his heads had life and expression, and his color was warm. Antwerp Mus., No. 448, "Reception of a Burgomaster of Antwerp in the younger Guild of Cross-bow Shooters."

Boschaert, Nicholas, born at Antwerp, 1696. A fine painter of flowers and fruits.

Boschi, Fabrizio, born at Florence (1570–1642). A pupil of Domenico Passignani. At nineteen he surprised the artists of his day by his excellence. The "Martyrdom of SS. Peter and Paul," painted for the Certosa at Florence, and an "Assumption of the Virgin" in the ch. of the Convent of S. Lucia, are among his best works.

Boschi, Francesco, born at Florence (1619–1675). An excellent portrait painter.

Boschini, Marco, born at Florence, 1613. Pupil of Palma, and an imitator of Il Tintoretto. His "Last Supper," in the Sacristy of S. Girolamo, at Venice, is one of his best works. He was a distinguished engraver, and wrote a book called "La Carta del Navegar Pittoresco." He signed his plates *Marcus Boschinius.*

Boscoli, Andrea, born in Florence (1550?–1606). Scholar of Santo de Titi. Painted history with some merit, also portraits with good success; that of himself is in the Florentine Gall.

Boselli, Antonio, flourished about 1500. Little is known of his life. He was a sculptor and painter. At Bergamo, believed to have been his native place, in the ch. of S. Cristoforo, there is a picture of "SS. Peter, Paul, and Luke," inscribed, *Hoc opus Antonium scito pinxisse Bosellum, die* 23 *Februarii*, 1509. In the ch. of the Augustines there are other works of his.

Boselli, Felice, born at Piacenza (1650–1732). He copied the old masters to perfection, and his copies are numerous, but are seldom attributed to him, as they pass for originals. He attempted historical painting, but afterwards painted birds, animals, etc. These pictures are much esteemed in Piacenza, and are in the best collections.

Bosio, Francis Joseph, born at Monaco (1769–1845). Pupil of Pajou, but he formed his style by the study of the antique. He was chief sculptor of the King of France, and his most beautiful works are in Paris. He executed many busts of the royal family and men of note. The bas-reliefs of the column in the Place Vendôme were from his designs.[1] Hercules struggling with Achelous transformed into a serpent, in the Garden of the Tuileries (bronze); the equestrian statue in the Place des Victoires; the statues of France and Truth, at the grave of Malesherbes; the figure of the King of Rome; and the triumphal chariot of the arch in the Place du Carrousel; the nymph Salmacis, and a Hyacinth, in the Gall. of the Luxembourg,

[1] A portion by Basio; others by Bergeret.

are some of his best works. In 1830 Bosio completed the monument of the Countess Demidoff. He was also engaged on the monument of Louis XVI. Bosio was a Knight of the Legion of Honor, and the Order of S. Michael; and a member of the French Institute and Royal Acad. of Fine Arts at Berlin.

Bosschaert, Thomas Willeborts, born at Bergen-op-Zoom, 1613; died at Antwerp, 1656. Pupil of Gerard Segers. He went to Italy and remained four years. His pictures were fine and bear comparison with those of the first masters of his country. His picture of the "Martyrdom of S. Basil" is in the ch. of the Capuchins at Brussels; the "Martyrdom of S. James" in the ch. of that saint at Bruges; and in the House in the Wood at the Hague is his emblematical picture of "Peace and War." He was a member of the Antwerp Acad.

Bosse, Abraham, born at Tours, 1610. He wrote a treatise callen "La Manière de Graver à l'eau forte, et au Burin." He left a good number of plates, principally from his own designs. They are bold and masterly, etched with unusual spirit and freedom.

Both, Jan and **Andries.** These brothers were so united in life that no separate story can be told of them. They were born at Utrecht about 1609–1610. Their father painted glass; they were pupils of Abraham Bloemaert, and went to Italy, where Jan, charmed by the scenery, gave himself to landscape painting, while Andries ornamented his pictures by figures, and painted some other subjects by himself. Of these last, No. 1214, Dresden Gall., is a good example. He also left etchings (ten), which are especially good. Jan succeeded in both large and small pictures; the most apparent fault in them is their sameness. So much in harmony did the brothers paint, that one would not imagine their works not done by one hand. The National Gall., No. 71; the Louvre, No. 43; Amsterdam Mus., Nos. 37 and 38; and Nos. 17 and 18 at the Hague, are all good examples of their style. The ten landscapes etched by Jan are equally as good as his pictures. He also well engraved the "Five Senses," designed by Andries. Andries was drowned in a canal in Venice in 1645; and Jan returned to Utrecht, but did not survive his brother more than five years.

Bottala, Gio. Maria, born at Savona, 1613; died at Milan, 1644. Went to Rome and studied under Pietro da Cortona, whom he always imitated, although he was called Raffaellino, from his love for the works of the great master. His works are principally in the churches of Naples and Genoa. One of his best pictures, the "Meeting of Jacob and Esau," was placed in the capitol by Benedict XIV. Card. Sachetti was the friend and patron of Bottala.

Botticelli, Sandro. Real name Alessandro Filipepi, called Botticelli from his first master, a goldsmith. Born in Florence (1447–1515). Scholar of Fra Filippo Lippi, and twenty-two years

old at the death of that master. Vasari says that at that time Botticelli was the best artist in Florence. His religious pictures are wanting in deep feeling, but have a certain sweetness and warmth which appeal to the heart more than the colder works of other artists, and even those of Ghirlandaio may be included in the list. In historical works he displayed his fanciful conception of his subject, united with the impetuous energy of Filippo. He endeavored to raise his subjects above the ordinary mode, and also represented myths and allegories. About 1474 he was employed in the Sistine Chapel, and painted three large pictures, besides twenty-eight figures of Popes between the windows. The large works are full of action, the figures are expressive, and the landscapes beautiful. Of his allegories, that of "Calumny," at the Uffizi, is most remarkable. The "Birth of Venus," in same Gall., is naïvely sweet. These works prove him to have been a student of ancient architecture, and antique, classical statuary. His later works were finer than his earlier ones, and he received many honorable commissions. Lorenzo de' Medici was his employer; he was of the number consulted regarding the placing of Michael Angelo's "David," and his name is frequently met in Florentine papers of his time. During the very last of his life he degenerated, and his pictures of that period are poor and weak. He died in comparative poverty. His works are very numerous. There are many in Florence, some in Rome and other Italian cities, and they are to be seen in the Louvre, the National Gall., the galleries of Berlin, Dresden, Vienna, Munich, etc., and in private collections. Botticelli also engraved a number of plates.

Bouchardon, Edme, born at Chaumont, 1698; died at Paris, 1762. Studied first with his father, and then at Paris, under Cousston. He obtained the first prize of the Acad. and went to Rome, where he diligently copied from the antique and executed a bust of Pope Clement XII. He made a copy of the "Barberini Faun," now in the Gall. at Munich. His most celebrated works were the "Fountain of Grenelle," and the equestrian statue of Louis XV. in the Garden of the Tuileries, upon which Bouchardon labored for twelve years, and which was destroyed in 1792. Some of his works may be seen in the gardens of Versailles and Choisy, and in the choir of the ch. of S. Sulpice. We have also a few etchings by this artist.

Boucher, François, born at Paris (1704–1770). One of the most mannered of French painters. Wornum says he appeared "to have discovered a new race of human beings." He went to Italy, was a member and director of the French Acad., and appointed principal painter to Louis XV. in 1765. He was also superintendent of the tapestry manufactory at Beauvais. His pictures are of a decorative type. He painted all subjects in one manner. In his own style he could scarcely be equalled, not to say surpassed, and

his influence was bad, on account of the numbers who became his imitators. His form and color were at fault, and yet, for decoration on tapestry, his works have much beauty. His pastoral subjects were his best, and he thoroughly mastered the mechanism of art. He left several slight etchings.

Boucquet, Victor, born at Furnes (1619–1677). His works are found in many Flemish towns. He painted history, and his pictures are well composed and well colored. The best altar-piece in the ch. at Ostend represents the "Descent from the Cross," and is by Boucquet; and in the great ch. and Town Hall of Newport are some of his best works.

Boulanger, John, born at Troyes, 1613. An engraver who adopted and improved upon the manner of John Morin, in finishing flesh with dots, which gave a very soft appearance. The draperies and background were harsh in contrast with the other parts, but his plates are well esteemed and have a good degree of merit.

Boullongne, Louis, the Elder, born at Paris (1609–1674). A painter of history, professor of the Acad., and painter to the king. His best works are in the Cath. of Notre Dame, at Paris. He etched three plates: the "Miracle of S. Paul at Ephesus;" the "Martyrdom of S. Paul;" and the "Rape of Helen," after Guido.

Boullongne, Bon, born at Paris (1640?–1717). Son of the preceding. He gained a prize at the Paris Acad., and received a pension from the king with which to go to Rome, where he remained five years, and then visited other parts of Italy. Louis XIV. employed him at Versailles, where he worked under Le Brun. He also painted in several churches in Paris. He excelled in *Pastici*, or the imitation of other artists, without being actually a copyist. He left several etchings.

Boullongne, Louis, the Younger, born at Paris; died 1734. Son of Louis the Elder. Having taken a prize, was sent to Rome. On his return was made painter to Louis XIV., and was employed at Fontainebleau and in the Château of Meudon. Some of his best works are in Notre Dame. His pictures are correct in drawing, vigorous in color, and his heads have character and expression. He used the point also, and left eight etchings of religious subjects.

Bouman, P., born at Dort, about 1764. A painter of landscapes and similar subjects whose works are much esteemed.

Bourdon, Sebastian, born at Montpelier (1616–1671). After studying in Italy, he established his reputation by a picture of the "Crucifixion of S. Peter," now in the Louvre; he was one of the original twelve *anciens* of the Acad.; he went to Sweden for several years, but returned to Paris, and was Rector of the Acad. of Painting when he died. His landscapes were his best works, and resembled those of Salvator Rosa. He also painted a few *genre* pictures, and two portraits of himself, which are in the Louvre, in one of which

he was assisted by Rigaud. The National Gall. has a fine picture by Bourdon. He was skilful in handling the point, and his plates are valued by collectors.

Bourgeois, Sir Francis, born in London (1756–1811). His family were Swiss. Pupil of De Loutherbourg, whom he did not perfectly imitate. He was a close student of nature, and painted very exactly from his subjects. This is especially seen in his half-dead trees and gnarled roots. His cottages are very good, similar to those of Barker, and his pastoral scenes well arranged. His gypsies, cattle, etc., are grouped in the manner of Gainsborough. He was invited to Poland, and although he did not accept the invitation, was appointed painter to the king, and made a knight of the Order of Merit. He was a friend of Mr. Desenfans, who bequeathed him valuable paintings, which he gave at his death to Dulwich College.

Bousseau, Jacques, born at Chavaignes-en-Poitou, 1671; died at Madrid, 1740. Pupil of Nicolas Couston. He rapidly rose to the rank of professor of sculpture in the Royal Acad. There are several statues by him in the Cath. of Notre Dame; and he executed the grand altar of the Cath. at Rouen, and the Tomb of Cardinal Dubois in S. Honoré. He was invited to Spain and appointed principal sculptor to the king. He lived many years at Madrid, and executed several fine works.

Bout, Pieter and **Nicholas,** or **Anton Frans Boudewyns.** Natives of Brussels who flourished about 1700. They executed together a great number of pictures which are midway between landscapes and *genre* subjects. Boudewyns painted the landscapes, and Bout the figures, which were generally about an inch and a half high, dressed in gay colors, and full of character. Their compositions were small, the skies bright, and the colors, which were doubtless brilliant at first, are now dark and brown, especially in the landscapes. Bout also painted alone, and chose fairs, Flemish wakes, merry-makings on the ice, etc., for his subjects. In the Dresden Gall. there are six pictures by these artists, and at Vienna, two.

Boydell, John, called Alderman Boydell, born at Darrington (1719–1804). An engraver, and pupil of Toms. He deserves especial praise for what he did for art. He not only so raised the works of British engravers that they were sought by all Europe, but he undertook the illustration of Shakespeare, by plates from pictures painted by English artists. In his efforts he spent £350,000, and in 1789 his Shakespeare Gall. was opened to the public. There were 170 pictures, all by English painters. In 1805 it was necessary to dispose of these, on account of the pecuniary embarrassment which had resulted from his endeavors to relieve the artists of his own country, from the rivalry of others. They were sold by lottery. By the plates which he published, he also gave much employment to engravers. Boydell was, in addition to all this, a designer and painter

in water-colors, and made a good sketch of the interior of his Gall., which is now known as the British Institution. In 1774 he was elected alderman, and in 1791 held the high office of lord mayor. In 1789 at the dinner of the Royal Acad., Sir Joshua Reynolds proposed his health as "The commercial Mæcenas of England." The company, including the Prince of Wales, joined heartily in the toast.

Braccioli, Gio. Francesco, born at Ferrara (1698–1762). His works were done for the churches and convents of his native city.

Brakenburg, Regnier, born at Haerlem (1650–1702). Pupil of Hendrik Mommers. He represented scenes from low life, usually in the open air. He resembles Adrian van Ostade in color. His greatest fault is his incorrect drawing of the figure. He had great facility in execution, and understood chiaro-scuro; his pictures appear to be highly finished. At Windsor Castle there are two pictures of the Studios of Artists, by Brakenburg. His works are in the galleries of Berlin and Vienna.

Bramante d'Urbino. The real name of this great architect was Donato Lomazzo. The place and time of his birth are disputed, but his family were of Castel Durante in the Duchy of Urbino, and he died in 1514, about seventy years old. He first studied painting, and executed portraits and other subjects in a style resembling that of Andrea Mantegna. A few of his frescoes remain in Milan and Pavia. But it is as an architect that he was important. He was employed on the following works in Rome: the cloister of the monks della Pace; the fountain of Trastevere; a large portion of the Palazzo della Cancellaria; the arrangement of the space between the Vatican and the Belvedere; and the Basilica of S. Peter. He was appointed pontifical architect by Alexander VI. and Julius II. After his death the plan of S. Peter's was changed and the only remnants of his workmanship are the four great arches, supporting the tower of the dome. At first his style was cold and stiff, but it became majestic and elegant. He had great fertility of invention and undoubted genius. The work on S. Peter's advanced with wonderful rapidity under his superintendence. He had little regard for the works of antiquity, and his destruction of some such at Rome was notorious. He was a bitter opponent of Michael Angelo, both for himself and on account of Raphael, who was his nephew, and for whom he was jealous of Buonarotti as a painter, as he was for himself as an architect. The dislike of Michael Angelo for Bramante was also most cordial, and at one time they had a violent scene in the presence of the Pope. Julius appreciated them all, and retained all in his service. In a letter written long after Bramante's death, Michael Angelo used the following words, which are valuable when we know the feeling which existed between them: "Bramante was, if any one deserves the name, one of the most able architects since the

days of the ancients. And, as it is evident now, whatever the standard of beauty, whoever departs from his idea, as San Gallo did, departs from the very rules of art." Bramante was interred in S. Peter's with great honors. In 1756 his writings in prose and verse were discovered, and published in the coll. of Opusculi, at Milan.

Bramantino. See Suardi.

Brambilla, Gio. Batista. A Piedmontese painter who flourished about 1770. He acquired a good reputation. Some of his best works are in the churches of Turin.

Bramer, Leonhard, born at Delft, it is said, in 1596. Kugler says he has reason to believe that he was born much later. His works are poor imitations of those of Rembrandt, although, as they are very unequal in their excellence, some are well esteemed. Nos. 1067, 1068, and 1069, Dresden Gall., are by Bramer. Bryan praises this artist, and says that his works were much esteemed at Florence and Venice.

Brauwer or **Brower, Adrian,** born at Haerlem, 1608; died at Antwerp, 1640. Pupil of Frank Hals, of whom we are reminded in his laughing or grinning pictures, such as those of "Avaritia" and "Invidia." Most of his pictures were small interiors, although he painted some landscapes. It is said that Rubens praised Brower, and his works are excellent enough to warrant the fact. He especially excelled in painting hideous faces. Like Hals he was dissipated, and in consequence died young. His pictures are scarce and valuable. The Munich Gall. has nine, six of which are among his best. No. 1147, Dresden Gall., is by him. He also left a few etchings, full of spirit and character. There are various anecdotes connected with this artist. He was the son of a woman who sold bonnets and handkerchiefs to the peasants, and it was the designs he drew for these, which brought him to the notice of Hals, who offered to employ him. When the master knew the full power of the pupil, he locked him up by himself, made him work hard, and sold his paintings for good prices. Adrian van Ostade, another pupil of Hals, advised Brower to run away. He did so, but the large price he received in Amsterdam for his first picture was a misfortune, for he immediately plunged into dissipation and only worked when necessity required it. When the States-General were at war with Spain he attempted to go to Antwerp without a passport. He was seized and imprisoned in the citadel where the Duke of Aremberg was a captive. Through his interference Brower was furnished with colors, etc., and made a picture which was shown to Rubens. He recognized it as the work of Brower, whose fame had preceded him, and succeeded in getting him liberated. Rubens took him to his own house, but its order did not please Brower. He went away, fell into his disorderly habits, and died in a hospital and was obscurely buried. Rubens had him removed to the ch. of the Carmelites, and interred with respect and solemnity.

THE BOAR HUNT. By Snyders.

See p. 552.

Brea, Ludovico, born at Nice. Flourished from 1485 to 1513. Is considered one of the founders of the Genoese school. Some of his works remain in the churches of Genoa, and are remarkable for their freshness. He painted small pictures principally.

Brebiette, Peter, born at Mante, 1596. A painter and engraver, but best known as the latter. He engraved, in a spirited and masterly manner, some plates from his own designs, and some after Italian masters.

Breda, John Van, born at Antwerp (1683–1750). Son of Alexander Van Breda, also an artist, and student of the works of Philip Wouvermans, which he copied industriously. His pictures became the fashion; but he never apppoached the excellence of the master he imitated. He visited England with Rysbrack, the sculptor. When Louis XV. visited Antwerp in 1746, he bought four of Breda's pictures, and his courtiers engaged all he could finish, at good prices.

Bredael, Jan Peters, born at Antwerp, 1630. Painted landscapes with figures in the manner of Jan Breughel. He introduced Italian architecture in his backgrounds. His color is heavy and dark, but his composition and execution are good.

Bredael, Jan Frans Van, born at Antwerp (1683–1750). An inferior imitator of Wouvermans. Nos. 1707 and 1681, Dresden Gall., are by Bredael.

Bree, Matthew Ignatius Van, born at Antwerp (1773–1839). Pupil of W. Schalken. He painted large historical subjects, and acquired a high reputation in Flanders. He was first professor at the Acad. of Fine Arts in Antwerp, and was teacher of some of the most eminent Flemish painters of his time.

Bree, Philippe Jacques Van, born at Antwerp (1786–1840). Brother and pupil of Matthew, he also studied at Paris and Rome. The government of Belgium purchased his view of the interior of S. Peter's at Rome, and in addition to the price gave him a gold medal.

Breenberg, Bartholomæus, born at Utrecht (1620–1663?). Lived for some years in Italy. His pictures are mostly small, and he was fond of painting on copper. Some of his works will bear to be examined with the glass, and the figures are finished with delicate dots or touches. He succeeded in his historical subjects. That of "Joseph selling Bread during the Famine in Egypt," No. 1326, Dresden Gall., is a specimen, and the same subject is repeated life-size in the Emmaus ch. at Prague. He often enlivened his landscapes with groups of figures illustrative of Scripture, mythology, or Boccaccio. The greatness of this artist was lessened by the coldness of his tones; his drawing, perspective, and execution were good. His works are in the National Gall., No. 208; Louvre, Nos. 50–55;

Munich Gall. Cabinets, No. 508, and in the Vienna Gall. His etchings were even better than his paintings, and he left thirty-one, most of which represent Roman ruins in landscapes. These plates are much esteemed, and good impressions of them are scarce.

Brekelenkamp or **Breckelencamp, Quirin Van.** Flourished about 1650. A good painter of home scenes. His best works are finished with great delicacy. He was a pupil of Gerard Douw, but his style is a mixture of Rembrandt's with that of his master. His works are much esteemed in Holland, where they are found in the best collections.

Bresang, Hans. A German engraver who flourished about 1504–1519. A contemporary of Hans Baldung, and believed by Zani to be the same artist. His works are mostly wood-cuts; he left but few copper-plates. The following are attributed to Bresang: —

Christ bound to the Pillar, with the cipher, 1504.

The Dead Christ, with the Maries.

The Dead Christ, stretched on a linen, supported by Angels.

Christ and the Apostles, 1519.

The Three Fates; 1513; very scarce.

Breughel, Pieter, the Elder, called Peasant Breughel, born at Breughel, 1520 (?). Visited Rome, 1553; and died at Antwerp, 1569 (?). He represented scenes from peasant life, and was the first to apply himself especially to those subjects. His mode was coarse, and sometimes vulgar. He also painted Scriptural scenes, and sometimes incantations and ghosts, like Jerome Bosch. He made skilful sketches when travelling. He also etched, and there are some wood-cuts from his designs. The Gall. at Vienna has a fine Coll. of his pictures.

Breughel, Pieter, the Younger, called Hell Breughel, from the nature of his subjects. Very inferior to his father. Antwerp Mus., No. 255. Berlin Mus., No. 721.

Breughel, Jan, called Velvet Breughel, born at Antwerp (1568–1625). The most gifted of his family. He had versatility of talent, and painted landscapes, peasants, Scriptural scenes, and hellish or demoniacal subjects. His coloring was clear and strong, his finish good, and his effects of light well arranged. There are numbers of his works in the galleries of Dresden, Munich, and Berlin. We have four small etchings of his, marked, *J. Sadeler, exc.*

Breukelaar, Henri, Junior, born at Amsterdam (1809–1839). His works are few, but were of great excellence for his age. His picture of "Van Spyck at the Tomb of De Ruiter" is much admired by his countrymen.

Breydel, Karel, born at Antwerp 1677 (?); died at Ghent, 1744 (?). Pupil of Peter Rysbrack. Painted views on the Rhine, and military subjects. One of his pictures is in the Gall. of the Duke of Aremberg at Brussels.

Bridell, Frederick Lee, born at Southampton (1831–1863). A painter of landscapes of great excellence. He painted much in the style of Turner's second period. He failed most in his skies. Four of his pictures were sold at Christie's at prices ranging from 200 to 670 guineas.

Briggs, Henry Perronet, R. A., born at Norfolk, 1792; died at London, 1844. He painted historical subjects, but at length devoted himself to portrait painting, in which he had great success. His chief excellence was in color.

Bril, Matthew, born at Antwerp, 1554; died at Rome, 1580. He was employed in the Vatican in the time of Gregory XIII., and had a pension. His early death prevented the perfection of his talents.

Bril, Paul, born at Antwerp, 1556; died at Rome, 1626. Brother of Matthew, whom he joined in Rome, and with whom he studied. A new era in his branch of art may be dated from the time of this artist, and he influenced beneficially Rubens, Annibale Caracci, and Claude Lorraine. He left many works in oil and fresco. After the death of Matthew, Paul was continued in the Vatican with his brother's pension. He was much patronized by Clement VIII., and painted in several Roman churches. For Sixtus V., too, he had done many works, in the Sistine Chapel, in the Scala Santa, and S. Maria Maggiore. His "Building of the Tower of Babel," Berlin Mus., No. 731, displays his power to represent the fantastic. No. 744, same Mus., is a fine landscape of his later style. The Louvre has some of his best works, especially Nos. 67, 71, and 73.

Brinckman, Philip Jerome, born at Spires, 1709. Pupil of J. G. Dathan. Painter to the court, and keeper of the Gall. at Mentz. He painted landscapes, history, and portraits; in some of the latter he imitated Rembrandt. He also left some plates etched in a pleasing style, with spirit.

Briosco. See Riccio.

Broederlain, Melchior. An old Flemish painter who flourished about 1400. There are some very curious works of his in the Mus. of Dijon. The pictures were on the wings of an altar-chest, and painted at the command of Philip the Bold. This work combined painting, sculpture, and architecture. The carving was done by Jacques de la Baerse. A description of it would require too much space, but it is very interesting in its relation to the art of its time, of which we have comparatively few such examples.

Brompton, Richard, died 1790. Pupil of Raphael Mengs and Benjamin Wilson. The Earl of Northampton was his patron, and took him to Venice when ambassador to that republic. After his return to England, Brompton did not receive the encouragement which he desired, and went to St. Petersburgh, where he was well received and fully employed as long as he lived.

Bronkhorst, John Van, born at Utrecht (1603–1680?). He was

first a painter on glass, and studied under John Verburg. He executed the fine windows in the new ch. at Amsterdam. When thirty-six years old he became acquainted with Cornelius Poelemberg, and abandoned glass painting. He did some pictures in imitation of Poelemberg, which were much admired, and also etched landscapes from his own designs and those of Poelemberg.

Bronkhorst, Peter Van, born at Delft (1588–1661). Excelled in painting interiors, into which he was accustomed to introduce groups of small figures illustrating historical subjects. In the town-house at Delft there are two of these works, large, and representing the "Judgment of Solomon," and "Christ driving the Money-changers from the Temple."

Bronzino, Angiolo, born at Monticelli, 1502; died at Florence, 1572. Pupil of Pontormo, friend of Vasari, and the devoted admirer of Michael Angelo. His works were very unequal, and sometimes almost disgusting from their bad taste, but he had remarkable ability in drawing and painting. He was employed in many important works, and after the death of Pontormo, finished the Chapel of S. Lorenzo at Florence. His frescoes which remain are much injured, but he was most important as a portrait painter, and painted many illustrious persons of his time. His portraits have green backgrounds, and in style might be called Italian Holbeins. He was fond of rich garments, furs, etc., but managed them so as not to interfere with the dignity of the portrait. He was much in the habit of throwing a strong light and a golden tone on the face, while he kept the rest dark. In the Berlin Mus. is his portrait of Bianca Capella, and others. In the National Gall. are "Sensual Love," and a "Knight of S. Stephen." His most celebrated oil picture is the "Limbo," in the Uffizi. The larger part of his works are in Florence and Pisa, although there are a few of his pictures in most large collections in Europe.

Brown, Mather, died 1810. A portrait painter who was well patronized by English families of distinction. His works are not above mediocrity. He sometimes painted historical subjects; one of these, the "Marriage of Henry VII.," was sold in 1828 for £21.

Browne, John, born at Oxford, 1719. An eminent engraver of landscapes. He copied the works of great masters, and his plates were executed in a masterly manner.

Bruges, John of. An old painter of 1371. He was patronized by Charles V. of France, for whom he decorated a translation of the Vulgate, now in the Westrenen Mus. at the Hague. He is designated as "Pictor," which would indicate that he executed larger works, as "Illuminator" was the title used for the miniature painters.

Brun, Charles Le, born at Paris (1619–1690). Son of a sculptor

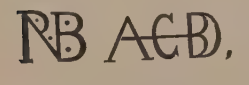
who was employed by Chancellor Seguier, he attracted the attention of that nobleman, who placed him under the instruction of Simon Vouet. When only fifteen he painted his picture of "Hercules destroying the Horses of Diomedes." When he was twenty-two his patron sent him to Italy and recommended him to Nicolas Poussin. He spent six years in Italy and returned to Paris with but one competitor to fear, Le Sueur. Le Brun, from the favor of the chancellor, became the favorite of the court, and was employed in large and important public works. He was made painter to the king and received the Order of S. Michael. He used his opportunities for a good purpose; no less a one than that of persuading his patrons and the king to the founding of the Royal Acad. at Paris in 1648. His pictures of the battles, etc., of Alexander rendered him very famous in his own country. He was especially successful in his pictures of the Holy Family. He could paint a round arm, a bit of delicate lace, or express a dimple wonderfully well. He succeeded as a portrait painter. In the Louvre there are twenty-six pictures by Le Brun, including the battles of Alexander. In Notre Dame, his "Stoning of S. Stephen," and "Martyrdom of S. Andrew."

Brunelleschi, Filippo, born at Florence (1377–1446). A great architect. He may be called the father of the Renaissance. His father, Filippo Lapi, intended him for a lawyer or physician, but his love for mechanical pursuits was so great that he was placed with a goldsmith. He gradually came to be an architect, and was the first Florentine who applied geometrical rules to that branch of art, according to the usage of the ancient Greeks. Masaccio and Benedetto da Majano profited by his example in the application of the rules of perspective to their pictures and mosaics. It is said that Brunelleschi spent much time in Rome studying the remains of ancient architecture and making drawings from them. In 1420 the Signoria of Florence called together the architects of all countries, to consider the completion of the dome of the Cathedral. Brunelleschi presented himself, armed with well-digested plans, and, although sneered at, and opposed, the work was at length committed to him. He completed it, and, in spite of great trials and hindrances of every possible kind, he produced one of the greatest and boldest masterpieces of the world in any age. The ch. of S. Lorenzo (1425) is a specimen of his designs, where he commenced from the beginning; and the Capella Pazzi, in the courts of Santa Croce, is a proof of his ability to design the graceful and elegant. The Badia of Fiesole, and the Hospital of the Innocenti, are also fine. In secular architecture he excelled, as may be seen in the Palazzo Pitti, which has not been surpassed, but has served as a model to the present day. Grimm says: "As an architect, he was not exactly the originator of the new style which supplanted the Gothic; but he was certainly the

master who, by his great power, stamped its superiority as a fact." Brunelleschi was also a sculptor and a worker in bronze. It is said that at one time Donatello had made a crucifix for the ch. of Santa Croce with great care, and yet, when he showed it to Brunelleschi, the latter did not express his admiration. Donatello begged him to tell him his real thought of it. Brunelleschi replied that the figure on the cross was like a day-laborer, whereas Christ was of the greatest possible beauty. Donatello answered: "It is easier to criticise than to execute; do you take a piece of wood and make a better crucifix." Brunelleschi proceeded to the work, and when it was done invited Donatello to dine with him. He had placed the crucifix in a conspicuous place in his house, and after buying various eatables he gave them to Donatello, and asked him to go on to his house, where he would soon join him. When Donatello entered he saw the carving, and was so overcome with admiration that he allowed the parcels of eggs, cheese, etc., to fall on the floor. When Brunelleschi came and found him still standing before it he said: "You have spoiled everything; on what are we now to dine?" "I," answered Donatello, "have had quite dinner enough for this day. You, perhaps, may dine with better appetite. To you, I confess, belongs the power of carving the figure of Christ; to me, that of representing day-laborers." This crucifix is now on the altar in the Chapel of the Gondi.

Brussel, Paul Theodore Van, born at Zuid, Polsbrock; died early in the present century. One of the best fruit and flower painters of his time. He studied under Jean Augustine and H. Meyer, and was first employed in a tapestry manufactory. His latest works are much the best, and are found in the finest collections.

Bruyn or **Bruin, Abraham,** born at Antwerp, 1540. An engraver, and one of the little masters. His portraits and small friezes of hunting and hawking are his best works, and are esteemed for their neatness. He worked with the graver only.



Bruyn or **Bruin, Nicholas,** born at Antwerp, 1570. Son of the preceding, under whom he studied. He is an imitator of Lucas von Leyden. His plates possess considerable merit for the times in which he worked.

Bruyn, Bartholomew de, flourished at Cologne from 1520 to 1560. He executed the wings of the large shrine on the high-altar of the ch. at Xanten in 1534. His portraits, No. 588, Berlin Mus., and one in the Cologne Mus., painted 1535, so much resemble those of Holbein as to be generally attributed to him. Nos. 112, 113, and 114, Munich Gall., representing the "Descent from the Cross,"

with wings, is a good work. Berlin Mus., No. 639, is a work of his later time, in which he deteriorated; it is a "Madonna and Child," adored by the Duke of Cleves. He attempted in his last works to adopt an Italian style, greatly to his disadvantage. Some of these pictures are in the Cologne and Munich galleries, and are often attributed to Martin Van Hemskerk.

Bry or **Brie, Theodore de**, born at Liège, 1528 ; died at Frankfort, 1598. An eminent engraver. He imitated Sebald Beham. He worked almost entirely with the graver. His style was neat and free, and especially suited to subjects in which there are many figures, such as he frequently chose. He gave great spirit and expression to his heads. He engraved the plates for the first four volumes of Boissard's "Roman Antiquities;" the two others were finished by his sons, John Theodore and John Israel. In Frankfort Bry was a print and book seller.

Bucklaer, Joachim, flourished 1550–1570. Pupil of Pieter Aertszen, whom he imitated closely. His kitchen and market scenes were very popular. "Christ before Pilate," No. 78, Munich Gall., is by Bucklaer.

Buffalmacco, real name Buonamico Christofani. Vasari says he was born in 1262 and died in 1340; that he was a pupil of Andrea Tafi: and Ghiberti bears out his statement that he was an excellent painter and able to outdo all others when he set his mind to it. Vasari's account of him is very interesting. He seems to have been the wit and practical joker among the artists of his day. His fame has outlasted his works, for it is a matter of great doubt if any of these remain. Kugler says his existence is doubtful, and his life by Vasari a mere tissue of whimsical stories. Lord Lindsay, in his 'Sketches of the History of Christian Art," says: "A merry wag, a careless spendthrift, living for the day without a thought of the morrow, and (as the phrase is) 'nobody's enemy but his own,' he drained the cup of pleasure to the lees and found misery at the bottom, dying, at the age of seventy-eight, a beggar, in the Misericordia, without a paul in his pocket to buy a coffin for his corpse or a mass for his soul, the type and mirror of a whole class of artists, whose follies and vagaries throw discredit on genius, while a certain kindliness of heart renders it impossible not to pity while we blame them."

Bugiardini, Giuliano, born near Florence (1471–1554). Pupil of Mariotto Albertinelli. Michael Angelo formed a friendship for him in the gardens of S. Marco, and he is one of those whom the great master attempted to employ as assistants in the Sistine Chapel. Bugiardini worked so long in an humble capacity, copying the drawings of others on panels, that when he came to work independently his powers of composition were dwarfed, and he could only master the simplest subjects. He sometimes seemed to imitate

Leonardo. His portraits were as good as any of his works, and it is said Michael Angelo once sat to him. The Portrait is supposed to be in the Louvre, No. 526. Many of his works remain. The following are some of them: Uffizi, No. 220; Leipzig Mus., No. 143; Bologna Pinacoteca, No. 26; Berlin Mus., Nos. 248 and 285, etc. There are many of his panels in Bologna; in the Colonna Pal., Rome, there are some, and a few in England, besides many in Italy not mentioned.

Buister, Philip, born at Brussels (1595–1688). After studying in his native city he went to Paris, where he was somewhat distinguished. He executed several sculptures for the park at Versailles, and the tomb of Cardinal De Rochefoucauld. This last was his principal work, and has been placed in the Musée des Monuments Français.

Bullinger, John Balthasar, born at Zurich (1713–1793). Pupil of John Simler, and later at Venice he studied with Tiepolo. He became an eminent landscape painter. He spent some time in Amsterdam, and studied the best works there. He also executed several plates of considerable merit.

Bunel, Jacques, born at Blois, 1558. Studied under Federigo Zucchero at Rome. One of the best French painters of his time. Some of his best works were for the churches of Paris.

Buonacorsi. See Vaga.

Buonamici. See Tassi.

Buonarotti, Michael Angelo, born in the castle of Caprese, March 6, 1475. His father was Ludovico Buonarotti, and his home was in Florence, but at the time of the birth of this son he held the office of podesta or governor of the towns of Caprese and Chiusi. His mother, also of good family, was called Francesca; and his grandmother, so well known as Madonna Alessandra, was still living at the time of his birth. When Ludovico Buonarotti returned to Florence, the child, Michael Angelo, was left at Settignano, upon an estate belonging to his family. His nurse was the wife of a stonemason, and, for many years, pictures were shown on the walls of the house in which he had grown up which he had drawn as soon as he could use his hands. At the proper age he was placed in a grammar-school at Florence, where he became acquainted with Francesco Granacci, a noble youth, five years older than himself, and a pupil of Ghirlandajo. Granacci became his most intimate friend. Ludovico had desired this son to be a scholar, and, together with his uncles, harshly opposed his inclination to become an artist. But Michael Angelo was so determined that he carried his point, and, in 1488, was engaged to the Ghirlandaji for three years. At this time Domenico Ghirlandajo, who was one of the best masters of Florence, was engaged in the restoration of the Choir of S. Maria Novella. Michael Angelo came, therefore, at the first, into

the midst of great work. One day at the dinner hour Michael Angelo drew a picture of the scaffolding and all that belonged to it, with the painters at work on it. When Domenico saw the paper he was so astonished that he exclaimed, "He understands more than I do myself." His rapid progress soon excited the jealousy, not only of his fellow-pupils, but of Ghirlandajo himself. Michael Angelo's first picture was an enlarged copy of Schongauer's plate of the "Temptation of S. Anthony." This plate is well known. In order to perfect himself in the representation of the fishy parts he constantly visited the fish-market, and made drawings there. He produced an excellent work, of which Ghirlandajo claimed the merit, as it was painted in his atelier. This picture is said to still exist in the Gall. of the Bianconi family at Bologna. Others believe that it is in the possession of M. de Triqueti, at Paris. The scholar soon proved that he knew more than his master, for it was the custom for the pupils to copy the drawings which Ghirlandajo had made. Michael Angelo, one day, took one of these from the hands of a fellow-pupil, and with thick strokes corrected the lines of the master, in a manner which could not be objected to; after this he was refused the plates when he asked for them. About this time Michael Angelo made the acquaintance of Lorenzo dei Medici, then at the head of the government in Florence, and admittance was soon obtained for himself and Granacci to the gardens of S. Marco. In these gardens the art-treasures of the Medici were placed. There works of sculpture were arranged, and cartoons and pictures were hung, in buildings erected for the purpose. Numbers of young people were instructed there, and the old sculptor Bertoldo was their master. Michael Angelo's attention was now diverted from painting, and, making friends with the stone-masons, he obtained a piece of marble and some instruments. He first copied the mask of a Faun, but did not adhere closely to the original, for he opened its mouth so much, that the teeth could be seen. When Lorenzo visited the garden he praised Michael Angelo, but he also said, "You have made your Faun so old, and yet you have left him all his teeth ; you should have known that, at such an advanced age, there are generally some wanting." The next time he came, he found a gap in the teeth of the Faun, so well done that he was delighted with the work. (Now in the Uffizi Gall.) He sent immediately for the father of Michael Angelo. Ludovico, who had felt it a sufficient trial that his son would be a painter, was in despair at the thought that he might become a stone-mason. He refused to see the Duke. Granacci at length prevailed upon him to go to Lorenzo, but it was with the determination to agree to nothing. The manner of Lorenzo soon overcame him, and he returned home declaring that not only his son, but he himself, and all that he had, was at the service of the Duke. Michael Angelo was at once taken into the palace; he was

properly clothed, and had an allowance of five ducats a month for pocket-money. It was the custom of the Duke to give each day an entertainment. He himself took the head of the table. Whoever came first sat next him, and it often happened that Michael Angelo had this place. He was beloved by all the household, and Lorenzo often sent for him to show him stones, coins, and other valuable things, and to talk with him of his own studies. Poliziano also advised him, and gave him the marble for his bas-relief of the "Battle of Hercules with the Centaurs." This work surprised every one, and is still to be seen in the palace of the Buonarotti family. Bertoldo, for his part, instructed him in casting in bronze. He executed a "Madonna" in the style of Donatello, and made drawings in the Brancacci chapel after the works of Filippo Lippi. Life in Florence, at this time, was almost the perfection of life. "Whatever great things happened in the world were known, discussed, and estimated there. What was indifferent was crushed under the abundance of what was excellent. Excellence itself was not blindly accepted according to outward signs, but it was tested by understanding before it was admired. Stirring social life mingled uninterruptedly with the most serious tasks, and, as a wholesome contrast to the sweetness of this existence, came the keen, critical judgment of the Florentine public, who allowed themselves neither to be deceived nor bribed in matters of culture. This state of society was only to be met with in Florence, and chained the Florentines to their native city, where alone they found the true, healthful recognition of their own refined minds." Lorenzo was the head of Florence, and Florence the head of art, poetry, philosophy, and religious movements. Thus, in the house of the Medici, Michael Angelo, when his mind was pliant, and his character still to be formed, received an education than which, for an artist, none could have been better; and, at that time, among the Romanic nations, young people were free from the embarrassment which often attends that age, and were accustomed to conduct themselves with ease under all circumstances, knowing nothing of the awkward, silent manner of the youth of more northern nations. The morals of Florentine society were as low as its cultivation was high, and in the same year in which Michael Angelo was admitted to the palace, Savonarola came to preach his crusade against the crimes of this wonderful city, and in the Lent of 1492 Lorenzo became suddenly ill. It was at this time that the effect of the preaching of Savonarola had reached its height, and even the great Duke felt that he could not die until he had seen this mighty preacher. It is probable that Michael Angelo was one of those who surrounded the bed of Lorenzo in his last hours. He was astounded by the death of his patron. He left the palace and arranged an atelier for himself in his father's house. At this time he executed a "Hercules" which is now lost.

After a time he was taken again by Piero Medici into the palace, his old rooms were assigned to him, and he was received at his table. But Florence was no longer what it had been, and before long Michael Angelo, in the midst of political troubles, made his escape to Venice. There he met Gianfrancesco Aldovrandi, the head of a noble house of Bologna, who, when he heard that Michael Angelo was a sculptor, invited him to that city. He remained there nearly a year, during which time he executed the figures on a sarcophagus which contains the bones of S. Domenico in the ch. of S. Petronio. This commission, given to a foreign artist, but twenty years of age, so aroused the hatred of the Bolognese artists, that they threatened vengeance on him. Michael Angelo returned to Florence. During his absence everything had been changed. The name of the Medici was only heard coupled with curses. The pictures and statues of the garden of S. Marco had been scattered over the world. Many artists had left, and those who remained were struggling to decide whether their exquisite works were the results of a God-given genius or of the power of the Devil. Michael Angelo was depressed by all this, but Florence was his home. He prepared to remain there, and again found a Medici, called Lorenzo also, who became his patron. He was one who, having been persecuted by Piero, had fled to France, and returned in the train of Charles VIII. Condivi says that at this time Michael Angelo worked upon some statues for Lorenzo, and also executed for himself a Cupid in marble. This statue led him in an unexpected manner to Rome, for, when it was finished, Lorenzo advised him to give it the appearance of an antique, and said he would himself send it to Rome, and obtain a large price for it. Michael Angelo did this and received thirty ducats. The secret of its origin, however, was not kept. The Cardinal who had purchased it sent a nobleman of his household to Florence, to investigate the matter. This man pretended to be in need of a sculptor, and invited Michael Angelo, among others, to visit him. He came, and when asked what work he had done, enumerated among others a "Sleeping Cupid." It was now explained to him that in place of the thirty ducats which he had received, the Cardinal had paid two hundred for the work. Finding himself deceived, as well as a deceiver, he went with the nobleman to Rome. The latter promised to receive him into his own house, and assured him that he would find a large field for his labor, and one in which much money could be obtained. The oldest writing in the hand of Michael Angelo is the letter which he wrote to inform Lorenzo dei Medici of his arrival in Rome. At this time he was twenty-one years old. In this letter he speaks of the beautiful things he has seen, but what these were we can scarcely tell, for the Rome of that day was not the city which we know. The first important work which he executed in Rome was the statue of

the "Drunken Bacchus," now in the Uffizi Gall. It was executed for Jacopo Galli, for whom he also made the Cupid now in the Kensington Mus. But the work by which he passed from the standing of a good artist, to that of the most famous sculptor in Italy, was "La Pietà." It is almost impossible to judge of this where it now stands, in a chapel of S. Peter's. It is placed so high, and the light is so bad, that no satisfactory judgment of it can be formed. But Condivi says that from the time it was finished he was the first master in the world. This was done when he was twenty-four years old. In the same year, or the following one, he returned to Florence. During his absence other great changes had taken place. Florence had joined with Venice, and matters seemed to be prosperous. Michael Angelo's first work after his return was a "Madonna," now in the ch. of Notre Dame at Bruges. It is life size, and one of his finest works. Another work of this period is a painting now in the Tribune at Florence, representing the "Holy Family." There was in Florence, at this time, an immense block of marble, which had been intended for a statue of a Prophet, to be placed outside the dome of S. Maria del Fiore. It had lain many years in the court-yard of the work-shops of the Cathedral. It had been offered to Donatello, but neither he nor any other sculptor had wished to undertake to make anything of it. Now Sansovino, lately returned from Portugal to Florence, desired to have this marble, and intended to join other pieces to it. The consuls would not consent until they had asked Michael Angelo if he would not make something good out of the block. He had just undertaken to execute fifteen marble statues for the funeral vault of the Piccolomini family in Siena. But when he saw the magnificent block at Florence he left the work for Siena, and declared himself ready to undertake it without any addition. Accordingly the order was issued on the 16th of August, 1501. He was allowed two years for his work, and was to receive six gold florins a month, while the additional sum to be paid was left to the decision of those who had ordered the statue when it should be finished. On Monday the 13th of September, furnished with a little wax model which he had moulded, now in the Uffizi, very early in the morning, he commenced his work. From first to last he executed the entire work, and in February, 1503, it was half completed. In the mean time another important political movement had taken place, which had thrown another work in the hands of Michael Angelo; for the Republic had received additional favors from France, on account of which they felt obliged to comply with the request of the Duke de Nemours, to have a bronze copy of the "David," by Donatello, which stood in the court of the Palace of the Government, and in the summer of 1502, Michael Angelo undertook the work. One hindrance after another prevented its completion for years, and

when it was finished it was presented to another French noble, and at the present day nothing is known of it. In the spring of 1503 he also contracted with the consuls of the wool-weavers guild for twelve Apostles, each eight and a half feet high. It had been found by this time that the master was not to be depended on, in regard to the time when his work should be finished. Therefore it was stipulated that one Apostle should be finished every year; that he should go himself to Carrara and choose the blocks, at the expense of the consuls; and that the price to be paid for the statue should be settled by arbitration. They also completed an atelier especially for him; and on the completion of each statue he was to receive a twelfth part of this house; so that, when the whole were done, it should fall entirely into his possession. Although no contract could have been more promising, nothing was ever accomplished but the coarse sketch of Matthias, now in the court of the Acad. in Florence. With regard to the "David," he was enthusiastic, and so devoted to his work, that at the beginning of 1504 it was done. A meeting was called of the first artists of Florence, to consider where it should be placed. They met in the atelier before the statue, unveiled for the first time. After much discussion, it was decided that the statue should stand wherever Michael Angelo himself desired. He chose the place next the gate of the palace, where the "Judith" of Donatello then stood. The statue weighed 18,000 pounds. The scaffolding to remove it was devised by Cronaca, and consisted of a wooden frame-work within which the statue was suspended. The whole thing was laid upon oiled beams and drawn along by pulleys. On the 14th of May, at evening, the wall of the atelier was broken down, and the statue drawn into the open air. It took three days to move it, and during the night a watch was required, because stones were thrown at it, and there seemed to be a determination to destroy the work. Even the watch was attacked, and eight persons were arrested and thrown into prison. On the 18th of May it was successfully lodged in its place. The question of its removal has sometimes arisen because it has been thought that it should be preserved by having a roof over it. But the Florentines consider it a good genius of their city, and would regard its removal as an evil omen. Grimm says, "The erection of this David was like an occurrence in nature from which people are accustomed to reckon. We find events dated so many years after the erection of the Giant. It was mentioned in records in which there was not a line besides respecting art." At this time the rivalry between Michael Angelo and Leonardo da Vinci commenced. Nothing could be more dissimilar than these two men. Michael Angelo was so temperate that he truly said of himself in his old age, "Rich as I am, I have always lived like a poor man." Leonardo loved to surround himself with luxury. Michael Angelo was bitter, ironical, and inclined to solitude.

Although unwilling to injure the feelings of others, and even gentle in some aspects of his character, he was determined to be acknowledged as the first where he felt it to be due to him, and in matters of art would allow none to interfere with his rights. Leonardo loved admiration, and kept a retinue of flatterers about him. He was not less self-willed, but seemed to play with his talents, and to seek for something which would entice him to exert his powers. In personal appearance Leonardo was very handsome. His fine and expressive eyes and magnificent beard gave him an imposing presence. The head of Michael Angelo was broad, with projecting forehead, while the lower part of his face seemed too small for the upper portion. His eyes were small and light, and his nose, which had been crushed by Torrigiano in the gardens of the Medici, seriously disfigured him. It has been said concerning this occurrence that Michael Angelo provoked him, but others regarded it as the result of mere envy. Torrigiano fled from Florence, for Michael Angelo was carried home for dead. In February, 1504, Leonardo had received the order to paint one wall of the hall of the Consiglio Grande. In spite of the fact that he had painted almost nothing, Michael Angelo determined to compete with Leonardo, and secure the commission for the second wall. It was in this year that Raphael, attracted, it is said, by what he had heard of Leonardo and Michael Angelo, came to Florence. Thus the three greatest artists of modern times were met together. Rooms were assigned to Michael Angelo and Leonardo in which to prepare their cartoons, but in the midst of his work, the former was summoned by Julius II. to Rome. This was probably at the beginning of 1505. The Pope's attention had been called to Michael Angelo by Giuliano di Sangallo. But although he had commanded him with haste, it was some time before Julius gave him his first commission. This was for a colossal mausoleum to be built for himself. Michael Angelo sketched a design. Julius approved it, and the Pope commanded him to select a place for its erection in the Basilica of S. Peter. A new Tribune had been commenced, and he advised that it should be finished and the monument placed within it. The order was given to Sangallo, and Michael Angelo sent to Carrara to secure the marble for his great work. After many difficulties the marble was brought to the square and the whole city was amazed at the blocks. The Pope was delighted, and had a passage made by which he could pass from the palace to the atelier of the sculptor without being seen. Just at this time, in 1506, the "Laocoön" was found and occupied the minds of all Rome. Michael Angelo was now considered the first sculptor in Rome, and other artists began to be jealous of him. During his second absence in Carrara, Bramante influenced the Pope against him, and declared it to be an evil omen for him to build his tomb while living. It had been the custom for Michael Angelo to be admitted, unannounced,

to the Pope at any time. He now found a change. His new marble had arrived, also the workmen whom he had hired in Florence. The Pope urged him no longer, neither would he give him money which he greatly needed. The master determined to understand matters, and to enter the palace. He was refused admission, and told by the servant that he had express commands that he should not come in. He went home, and wrote thus to the Pope: "Most Holy Father, I was this morning driven from the palace by the order of your Holiness. If you require me in future, you can seek me elsewhere than in Rome." He gave this letter to the cup-bearer of the Pope. He commanded one of his workmen to find a Jew to sell all he possessed, and to follow him with the money to Florence, while he mounted his horse, and rode without stopping until he was on Florentine ground. The Pope sent quickly for him, and commanded that he should be brought back by force. But he was a Florentine citizen, and he threatened to have the messengers slaughtered if they touched him. They used every means to induce him to return, but he replied that he would neither return then, nor ever; that he had not deserved to be treated as a criminal; that he considered himself released from his former engagements with his Holiness, and that he would make no others. When he reached Florence he returned to his work upon the cartoon. The Pope immediately wrote to the Signiory, urging the return of Michael Angelo, and promising that he should be received into full favor. But the master doubted the truth of the Pope, and waited until another letter came. Then the gonfalonier sent for him and insisted that he should return to Rome, saying, "You have treated the Pope in a manner such as the King of France would not have done," and declaring that they would not risk a war, and the safety of the state, on his account. Michael Angelo, meantime, had received offers from the Sultan to go to Constantinople, and was inclined to accept. A third letter came from Julius, and at last it was arranged that he should go in the capacity of an ambassador, for then he would be protected by the Florentine Republic. Just at this time, however, Julius left Rome to begin a war, during which Michael Angelo completed his cartoon in Florence. It was the well-known representation of the "Bathing Soldiers," and furnished studies for a generation of artists, although it was never painted. There is, at the present day, but a small copy; and an engraving, by Marc Anton, giving a group of the figures; and another, by Agostino Veneziano, representing a still larger part of the whole. As for Leonardo's painting, it had perished before it was finished, for he had used oils, instead of painting *al fresco*. He had disagreed regarding the price that should be paid him, and had entered the service of the King of France. Michael Angelo remained victor in this conflict. In November, 1506, upon the taking of Bologna, there came a letter requesting that Michael Angelo should be sent at once

to the Pope. Arriving at Bologna, he went first to the ch. of S. Petronio, to hear mass. A servant of the Pope recognized him and took him immediately to his Holiness. Julius was at table, but ordered that he should be admitted. When he saw him he could not entirely control his anger, and said, harshly, "You have waited thus long, it seems, till we should ourselves come to seek you." Michael Angelo kneeled down and begged his pardon, but added that he had remained away from no evil intention, but because he had been offended. Julius looked doubtful, and one of the ecclesiastics, fearing the result, interposed. He said the Pope must not judge the artist too severely, for that he was, like all of his profession, a man of no education, and ignorant of everything excepting art. The Pope now turned furiously upon him, exclaiming, "Do you venture to say things to this man which I would not have said to him myself? You are yourself a man of no education, a miserable fellow, and this he is not; out of my sight with your awkwardness." The poor man was so stunned that the servants were obliged to carry him from the hall, and the anger of the Pope being satisfied, he beckoned graciously to Michael Angelo, and commanded him not to leave Bologna without his instructions. He soon gave him an order for a colossal statue in bronze to be erected in Bologna. Some of the letters which he wrote at this time, now in the British Mus., give much information regarding his life. He seems to be the centre of his family, to be depended upon for advice, and the upholder of all the others. He said his dwelling was mean, and had but a single bed in it, in which four people slept. In February, 1507, the Pope saw the model and approved it. It was at this time that he left Bologna for Rome. The first cast of the statue failed, and it was not ready to be placed in its position, before the portal of S. Petronio, until the 21st of February, 1508. The Pope was represented in a sitting attitude three times as large as life; the right hand was raised, and in the left were the keys of S. Peter. The work being finished, Michael Angelo returned to Florence. In considering his more private life, he seems to have been especially alone. Other artists shunned him, not only from jealousy, but because they disliked his reproofs. He asked the son of Francia, a beautiful boy, to tell his father that his living figures succeeded better than those he put in his pictures. One reason for this severity was, that he so exalted the mission of an artist, and so faithfully adhered to his idea of duty, that he despised those who accepted an order for what they could not worthily fulfil. He assisted most cordially those who claimed his help, and it is possible that he wounded, without intending it, those whom he considered unfaithful in their art. At Florence he had much to do: the cartoon should be painted, the bronze "David," and the "Apostles" finished, and it was desired that he should make a colossal statue for the square before the Palace of the Government.

But Julius summoned him to Rome in March, 1508, and insisted that he should paint the ceiling of the Sistine Chapel. The task did not please him. He said he had painted nothing in colors, and must have other work. But the Pope only became more obstinate, and the master undertook the work. The first difficulty to be overcome was the arrangement of a scaffolding. This was done by Michael Angelo himself, and then came another obstacle, in the choice of assistants. After some time he selected a half dozen, and commenced his work. He soon found that he could not employ them. He had not the heart to tell them so, and so he went suddenly away, and when they came to work they found the chapel closed. They understood what he meant, and returned to Florence. He destroyed all they had done, and for the future arranged that no one but his color-grinder and the Pope should come upon the scaffolding. Julius soon became impatient, and tormented him with his haste. Between the spring and autumn of 1509, half the ceiling was completed. The Pope insisted that the scaffolding should come down, and what was done should be shown to the Romans. In order to ascend the scaffolding, the Pope was obliged to climb on ladders, and to take the hand of the artist for the last step. He came one day and said, "When will you come to an end?" "When I can," replied the master. "You seem indeed desirous," thundered the Pope, "that I should have you thrown down from this scaffolding." The master took the hint, and consented that his work should be shown. Even in the dust which filled the chapel, when the beams were removed, the Pope remained, admiring the work; and on All Saint's Day the whole of Rome crowded there to gaze upon the painting which had grown like magic. The ceiling of this chapel may be called the beginning of modern painting. Before this, arched ceilings had been divided into different compartments, but Michael Angelo ignored the dome; arranged his pictures as if the space were open above, and built an architecture out into the air, all by means of perspective delusion; and united the imaginary walls, to which he had given a magnificent cornice, by airy arches, extending from one marble breastwork to another. The spaces between the arches were filled with paintings drawn in perspective. The figures, which only serve to decorate the architectural part of the painting, are almost endless. Colossal slaves are seated by the arches at the edge of the cornice; bronze medallions appear inserted in the marble; figures like caryatides seem to support the edge of the cornice, etc. There is not a spot left unpainted. To describe the paintings, or even to enumerate their subjects, would require more space than we can allow ourselves. The Creation of the World, of Adam and Eve, the Expulsion from Paradise, the Sacrifices of Cain and Abel, the Deluge, Sibyls and Prophets, the Death of Haman, the Serpent in the Wilderness, the Death of Goliath, and Judith and Holofernes,

are but a part of the subjects represented. At this time Michael Angelo stood alone in Rome. Raphael was also painting in the Vatican, and they appeared as the heads of parties. The Pope was on the side of Michael Angelo; the artists flocked around Raphael. The difference between these two masters was as great as that between Leonardo and Michael Angelo. We can only think of Raphael as young, beautiful, and happy, with an inexhaustible power enabling him to work always; a power apparently unaffected by change of time or circumstance. Michael Angelo, on the other hand, was animated or retarded by the course of events. He could not forget the interests of his family or those of his country; and if his life is considered in its whole, he seems involved in everything of importance that occurred about him; while the life of Raphael can be told as a separate tale, scarcely including any but himself, and the mistress whom he loved. Yet we know that the works which Raphael produced in Rome are wonderfully above his former ones. May not the fact that here he was opposed to Michael Angelo have developed his strength to the utmost? Bramante, too, now appeared as an opponent of Michael Angelo, and there were many attempts made to dislodge the great master from his favor with the Pope, and his employment in the Sistine Chapel. He now began the paintings of the second half, which were the most magnificent of his works. When the Pope had insisted upon removing the scaffolding, the pictures lacked retouching and gold. Julius now wished these wants to be supplied, but Michael Angelo dissuaded him from this, from his anxiety to commence his new works at once. "But it looks so poor," objected Julius. "They are only poor people," replied Michael

THE PROPHET JEREMIAH. BY M. ANGELO.

From the Sistine Chapel.

Angelo, "whom I have painted there, and did not wear gold on their garments." This satisfied the Pope, who urged him on as of old, and would not allow him to go to Florence, although his presence was necessary there. His bronze "David" was finished by another sculptor, and many other affairs required his attention. At midsummer, 1510, he insisted upon leave of absence. The Pope demanded when he could be ready, in that case, with his chapel. "When I can," replied he. "When I can! When I can!" repeated the Pope angrily, and struck the artist with his stick. Michael Angelo went home, and the Pope sent his favorite page after him with money. His stay in Florence was short, and after his return the painting went rapidly on; and the second half of the chapel was finished in the same time that the first had required, only twenty months being given to the whole work. Grimm says, "It needed the meeting of these two men; in the one such perseverance in requiring, and in the other such power of fulfilling, to produce this monument of human art." In 1512, another revolution took place by which Florence came again under the dominion of the Medici. Michael Angelo was in Rome, but his letters show how much he and his family suffered; and his father writes him that he is thought to be opposed to the Medici. His position in Rome was not a happy one. He could not obtain the money which the Pope owed him, and Raphael's influence was increased, while his own was lessened. A separation seemed to have come between himself and the Pope, and he went for a time to Florence. On the 21st of February, 1513, Julius died. Almost immediately Michael Angelo resumed his work upon the mausoleum. The Pope had mentioned this in his will, and his heirs were anxious that it should be completed. A new plan and contract were made. It was at this time that he worked upon the "Moses," and probably, also, upon the two chained youths now in the Mus. of the Louvre. For three years he worked continually at the mausoleum. He resided a part of this time in Florence, but he had been released from all his engagements there. The twelve Apostles had been distributed among younger sculptors, and his cartoon had been maliciously destroyed in 1512. Leo X. had succeeded Julius, and the first matter in which he employed Michael Angelo was in the erection of a façade to the ch. of S. Lorenzo in Florence. This was a great work, and he raised many objections against undertaking it; the principal one being that he was bound by contract to work upon the mausoleum, and had already received money for it. But the Pope overcame all difficulties, promised to satisfy his employers, and also to allow him to go on with the mausoleum; and, for this purpose, promised that the marble should be conveyed to Florence at his own expense, which promise was not fulfilled. During the winter of 1517–18, while Michael Angelo was breaking up his home in Rome, in order to remove to Florence, he executed a painting. It is not positively

known what this work was, but there is good reason for believing it to have been one from which Sebastian del Piombo painted the "Scourging of Christ," in a chapel of S. Pietro, in Montorio. On the 25th of February, 1518, Michael Angelo was again in Carrara for the purpose of obtaining marble, which he needed in Florence. Upon his arrival he found that the contracts which he had made had not been carried out. He had much trouble, and at length, in order to show the people of Carrara that he could do without them, he opened quarries at Seravezza and Pietrasanta, situated on the Florentine territory. But these things involved him in great difficulty, and several months after, he writes that he is tempted to leave everything and return to Carrara, for they had called him back with as many entreaties as if he were Christ himself. At length he went and ordered his blocks sent to Florence, and afterward divided his time between Carrara, the new quarries, and Florence, where they were laying the foundation for the façade. In August he bought the land on which to build a house. All this year he had nothing but trouble. In the new quarries there was much sickness, and the men were idle and unfaithful in every way. In October he was himself ill; but at last, during the winter, he succeeded in conveying a number of pillars and blocks to the sea-shore, to be shipped to Florence, when, in the spring, a command came from Rome to leave everything. The building was postponed, and no payment! Although Michael Angelo complained to the Medici in this matter, the circumstances by which they were surrounded compelled them to this course of action. For a time Michael Angelo was much disheartened. At last he commenced again upon the mausoleum. Card. Medici now wished to erect a monument to his family in the form of a chapel, in the ch. of S. Lorenzo. This was commenced in 1520. In 1520 also, Raphael died; Leonardo had died in France a year before; and soon after came the sudden death of the Pope. The Medici had little money, and their work progressed slowly; and Michael Angelo was left free for the mausoleum and some incidental labors. Adrian, who had succeeded Leo, did not live a year in the Vatican. His simplicity, and his mode of life, had not suited the people, and he died unlamented. Card. Medici now became Pope, and the building of the Sacristy was resumed, besides which it was resolved to erect a library of S. Lorenzo. Michael Angelo received fifty ducats monthly, and commenced his work upon the statues of the Dukes of Nemours and Urbino, two of the noblest monuments that sculpture has produced. In the spring of 1524, the Card. of Cortona made his entrance into Florence as regent, and two months later Ippolito and Alessandro, in whose name he reigned, followed him. In 1525, Clement VII. summoned Michael Angelo to Rome. The heirs of Julius II. complained of the delay in the completion of the mausoleum, but it was agreed that the matter

should be left to the Pope, and he decided that, on account of his own need of Michael Angelo, the other work should be given up. Bandinelli was at this time the favorite of Clement VII. He hated Michael Angelo, and desired to obtain the commission for a statue to be placed at the gate of the Palace, opposite the "David." With the new Pope he succeeded, and the marble for the statue arrived at Florence in 1525. The citizens felt that Michael Angelo had been unjustly treated; and when the marble fell from the vessel into the Arno, a lampoon, written in rhyme, was circulated, in which it was said that the marble, sorry to have been taken from Michael Angelo, would have drowned itself in order to escape Bandinelli. The disgrace was all the greater when we consider that Bandinelli was nothing. Had he been a great master, the trial would have been lessened, both for the citizens and their sculptor. The cupola of the new Sacristy was completed in 1525. This year and the two following ones were times of great political agitation, both in Florence and Rome; and, at length, on the 17th of May, 1527, the Medici had departed from Florence, and the Consiglio Grande was to assemble on the following day. Michael Angelo was in Florence. Little progress had been made in the Sacristy, which was now, of course, given up. There is no doubt but Michael Angelo sat in the Consiglio. Capponi was elected gonfalonier. At this time Clement was imprisoned in the Castle of S. Angelo. In December he obtained his freedom, and went to Orvieto, where he opened negotiations with Capponi. Little is known of Michael Angelo at this time; but in August, 1527, the new government transferred the block of marble to him. With the year 1529, a fierce strife of parties began in Florence. Capponi was forbidden by the state to communicate with the Medici. It was discovered that he did so, and his office was immediately taken from him. Carducci was appointed in his place. In 1529, Michael Angelo was appointed superintendent of the fortifications of Florence and the Florentine territory, and the government of Carducci demanded an activity that his power for labor could scarcely satisfy. He first turned his attention to the fortification of S. Miniato, and the works went on with wonderful rapidity. Pisa, Livorno, Cortona, and Arezzo were to be made defensible, and in the early part of 1529 Michael Angelo was sometimes in Florence, and sometimes in these other cities. Ferrara was at this time the real military state in Italy, and its duke was regarded as the best soldier and politician of the time. Michael Angelo was sent by the government to confer with him, and to see the fortifications, and arrived at Ferrara the 2d of August. He remained more than a week, and was awaited at Florence with great anxiety. During his absence tidings arrived of the peace at Cambray, and it was plain that Florence must now depend upon herself alone. On the 8th of September Michael Angelo had been required to give his advice at

Arezzo. He soon after this became suspicious of Malatesta, to whom the height of S. Miniato had been assigned. He went to the palace to express his apprehensions. He was sure that Malatesta was a traitor. At the palace they listened with scorn, and were offended. Leaving it in great agitation he met a friend, Rinaldo Corsini, who assured him that the following day the Medici would be in the city. They decided to fly. They tried one gate after another which they found closed. At length they came to the Porta di Prato. Michael Angelo gave his name as superintendent of fortifications, and they were allowed to pass. Nothing can free him from reproach in this matter; but justice requires that the motives by which he was influenced should be considered. He saw plainly what must occur. He was unable to arouse those in authority to the truth. He would not witness the destruction of Florence. His aged father and his family depended upon him, and he must preserve his life. After many adventures he arrived in Venice, Corsini having been separated from him. It was thirty years since he had seen that city, and during that time its art had been perfected. The nobles wished to take advantage of this opportunity to retain Michael Angelo in Venice, but he declined. He contemplated going to France. While he remained, he lived quietly in a hired house. The 30th of September, 1529, a proclamation of proscription was published in Florence against thirteen citizens, who were declared to be rebels unless they returned before the 6th of October. The name of Michael Angelo was the eighth upon the list. The great master had always admired Dante, and it was natural that at this time he should think of him. For he, too, had gone into exile, on account of political views. Grimm thinks that his sonnets on Dante must have been written at this time. I give a single quotation: —

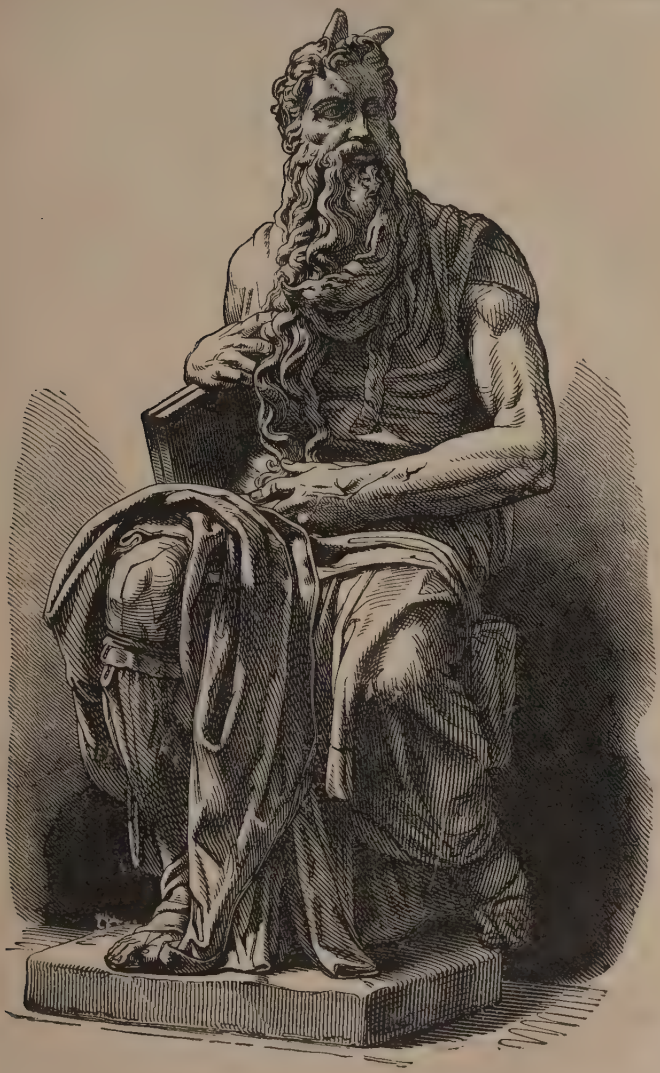
> "I speak of Dante, — him whose mighty mind
> Was ill-conceived by that ungrateful race
> With whom the great no recognition find.
> Oh! were I he, then the same fate were mine,
> His exile and his power alike to share;
> Happiest of all that earth could me assign."

Soon letters began to come which showed him how much they wanted him in Florence. At length he was summoned to Ferrara, to meet the Florentine ambassador there, and after much negotiation, in the middle of November he returned once more to his native city. It was on this journey that, in Modena, he met Begarelli. This artist knew not how to use marble; but his statues in clay were wonderful, and Michael Angelo is said to have exclaimed, "Alas for the statues of the ancients, if this clay were changed into marble!" The winter which followed his return was one of fearful suffering in Florence. In January the supreme command was given to Malatesta Baglioni. The imperialists kept up a close siege, and between the

15th of March and the 15th of April, 5,800 persons perished. Great scarcity prevailed. Meat almost disappeared, and sickness was increasing. Hope and fear alternately swayed the city. The history of the city must be the history of Michael Angelo. He was much occupied upon the fortifications, especially those of S. Miniato. There were, however, days when the danger seemed less, which he spent in quiet among his marbles. He took up his brush, neglected for nearly twenty years, and commenced the "Leda with the Swan," for the Duke of Ferrara. This picture has disappeared, but engravings and copies remain. That in the Dresden Gall. gives a good idea of the design and painting. At length a gleam of hope passed over the city. Francesco Ferrucci appeared without the walls. He demanded reinforcements from Florence. They went to him, and from the 24th of March until the 3d of August he was engaged in brave attempts to deliver the city. On that day he was killed. Hope and courage seemed dead, and on the 8th of August, 1530, the freedom of Florence was ended, and the followers of the Medici ruled. Many of the citizens fled, others were concealed. Michael Angelo was among the latter. But his name was too great for any harm to come to him; and at length, freedom, and the continuance of his old commissions were offered him, if he would come forward. He did so, and resumed his labors in the Sacristy. He seemed to endeavor to kill himself with work, and within a few months, the four colossal figures, which lie on the coffins at the foot of the statues of Lorenzo and Giuliano, were placed in niches. They represent Morning, Evening, Day, and Night; and, although none are finished, they have excited wonder and admiration, and are considered by many as the greatest works of this great man. These statues and those of the two Dukes seem to have been carried on equally. The artist was treated with consideration, and money was paid whenever it was required. This expressed to him that his political past was to be forgotten. But he never denied his views. When the statue of Night was first exhibited, verses were affixed to it according to the custom of the time. Among these was the following: "Night, whom you see slumbering here so charmingly, has been carved by an angel, in marble. She sleeps, she lives; waken her, if you will not believe it, and she will speak." The word angel, here, referred to the Angelo of the sculptor's name. He made the statue reply thus: "Sleep is dear to me, and still more that I am stone, so long as dishonor and shame last among us; the happiest fate is to see, to hear nothing; for this reason waken me not — I pray you speak gently." The anger expressed in these lines is as great as the courage, which dared thus publicly to utter them. This was probably written in the spring of 1531. In September, 1531, the first notice of Michael Angelo after the conquest of the city occurs. It is a letter addressed to Baccio Valori, in Rome, written by an uncle

of Antonio Mini, who was in Michael Angelo's service. His friends had become alarmed, and they desired that the Pope should know of his situation. He was now almost sixty, and the letter pictures him sick and sorrowful, unable to sleep, having no appetite, and wilfully working in a cold, damp place. And in the midst of all this wretchedness he had produced his wonderful "Aurora." His mind was tormented, too, about the mausoleum of Julius. He had received money, but had not completed the work. He feared that he should die, and that his heirs would be entangled in a lawsuit; and he begged the Pope, as well as the Duke of Urbino, that a settlement should be made. His friends and the Pope undertook to assist him, and he went to Rome where the matter was satisfactorily arranged. On the 30th of April, 1532, he returned to Florence to continue his work at the Sacristy; and now, for the first time, he employed assistants. He worked steadily until September, when he went again to Rome, and made the drawing, according to which the mausoleum was at length finished. We have no information of him from this time until September, 1534, when Clement VII. died. Michael Angelo then left his work at S. Lorenzo, never to resume it. He had incurred the displeasure of Alessandro, who reigned in Florence; but the protection of the Pope had sufficed to preserve him from insult. Now Clement was dead he would return to Florence upon no condition. Other things in Florence had pained him. A citadel had been built by Antonio di San Gallo, and Bandinelli's group had been placed opposite the "David." Just thirty years elapsed between the erection of the two statues, and those years may be said to have witnessed the rise, progress, and early decline of Italian art. The world had almost ceased to reckon Michael Angelo among its painters, when he again entered the Sistine Chapel, and commenced his "Last Judgment." When first this task was proposed to him he declined it. After this a discussion arose between himself and Sebastian del Piombo as to whether oil or fresco painting should be used. Michael Angelo declared oil painting was for women, and men should paint in fresco. Paul III., the new Pope, thoroughly appreciated Michael Angelo, and in his intercourse with that master his character appears in its best light. In 1513, when Card. Farnese, the master had made for him the designs for two candelabra which still remain in the Sacristy of S. Peter's. When he first sent for the sculptor, and requested him to enter his service, he was told that it was impossible, on account of his engagement with the Duke of Urbino. The Pope answered angrily, "It is now thirty years that I have had this desire; and, now that I am Pope, shall I not be able to effect it? Where is the contract, that I may tear it!" But Michael Angelo remained firm, and even contemplated removing into the territory of Genoa, in order to escape the Pope. One day, Paul appeared in his atelier with eight cardinals, and desired to see

his sketches of the "Last Judgment." The sculptor was at work on the "Moses," and they declared that that one statue was sufficient



STATUE OF MOSES. BY M. ANGELO.

S. Pietro in Vincoli, Rome.

for a monument to Pope Julius. The end of all was, that the Pope satisfied the Duke of Urbino, and Michael Angelo began to paint the chapel. He worked at this six years without assistance. Of all the frescoes of the sixteenth century, perhaps none has suffered more from the ravages of time, and at the hands of men, than this painting. Copies and engravings make it possible to imagine what was once there. But the overpowering effect which its first sight should produce is lost. The sentiments of the world, too, are so changed that such a representation cannot appeal to us as it must have done to those to whom Michael Angelo preached with his brush. In this work he gave form, and presented to the sight what Dante had pictured to the imagination. Like everything else which is symbolic, it is meaningless if we cannot supply its meaning from our own souls. "As we look, however, at the 'Last Judgment,' on the wall of the Sistine Chapel, it is no longer a similitude to us, but a monument to the imaginative spirit of a past age, and a strange people, whose ideas are no longer ours." Much of importance to the world occurred during the painting of this picture. The Florentines in Rome endeavored to regain their old liberty. The Reformation was at work in Germany, and a circle of distinguished men surrounded the Pope, and conferred unusual lustre upon the society of the Vatican. Among these men was Michael Angelo; not that he mingled constantly with them, for he gave himself no rest, but he knew their thoughts and hopes, and sympathized with those who would have brought about a reconciliation between the Lutherans and the Church. In 1537 or 1538, the old Ludovic died, and Michael Angelo was shaken in his very soul by this sorrow. It was on this occasion that he wrote his beautiful sonnet commencing, —

> "Already had I wept and sighed so much
> I thought all grief forever at an end,
> Exhaled in sighs, shed forth in bitter tears."

This poem gives us an insight into the religious belief of Michael Angelo. He makes no reference to purgatory, but urges the grace of God (*la grazia Divina*), and speaks of the certainty of the perfect happiness of his father. This involved the question which was agitating the Christian world, yet in his thought he seems not to recognize the possibility of a doubt. Before this, when his brother had died, he wrote, "Although all those sacraments which the Church enjoins were not administered to him, yet if he showed true repentance and resignation to the will of God, that is sufficient for his eternal blessedness." At another time he wrote to his brother to inquire out some case where he could do good secretly; for he wished to do something for the welfare of his own soul, but desired that it should be known to no one. From all this the healthiness of his nature appears. There was no sentimentality or overstraining, but a trustful and obedient dependence upon God. The Sistine Chapel

was opened and the "Last Judgment" exposed to the view of the people at the Christmas festival of 1541. During the summer before the Inquisition had been established in Rome, and a panic had spread throughout Italy. Michael Angelo had given the face of the master-of-ceremonies to the infernal judge, Minos. The Pope jestingly said that he could do nothing, as even Popes could not release others from eternal suffering. It had been proposed to represent the Fall of the Angels upon the opposite wall. This was now spoken of no more, and soon the "Last Judgment" was abused from the pulpits. During the time between 1536 and 1541, Michael Angelo had been especially happy in the friendship of Vittoria Colonna. All his life he had loved children, and his poems show that he had loved women. But he had kept himself so much alone that he had seemed as if he had wished for no friends. He was more than sixty years old when he met Vittoria. Descended from Fabrizio Colonna, and the widow of Pescara, she was equal to the first nobles in Europe. She was received by the Pope with great honors, and the Emperor visited her. Her most intimate friends were the Cardinals Pole and Contarina. It is not known how Michael Angelo made her acquaintance. Francesco d'Ollanda, a miniature painter, sent by the King of Portugal to Italy, describes two Sundays which he passed with Vittoria and Michael Angelo. The meeting was in the little church of S. Silvestro, opposite the Quirinal, on Monte Cavallo. The description of these meetings is of extreme interest, and presents the friendship of the sculptor and the lady in a charming light. Vittoria, though no longer young, was beautiful, cheerful, and endowed with the highest intelligence. She exercised over Michael Angelo a gentle authority. For the first time he experienced the happiness of yielding to love and respect for a woman, and there is little doubt that these years were the happiest of his life. But even she fell under the suspicion of the Inquisition, and left Rome in 1541. To the two following years belong the letters and poems which passed between herself and Michael Angelo. It is said that he wrote her so often that she asked him to restrict himself a little. She feared that he could not go to his work at a proper time in the morning if he wrote so much at night, and she was prevented by his letters from passing her evenings with the nuns in whose convent she lived. But one letter of hers is known, which was written to thank him for the design for a crucifix. He had sent it for her approbation, intending to execute it if it pleased her. This it did so perfectly that she declined to return it, saying that nothing more perfect had ever presented itself to her, and with graceful tact declares "I would rather that he who did this drawing should execute something else for me." The poems written by Michael Angelo to Vittoria contain most beautiful testimony to her influence over him. The sonnets of Vittoria were at this time read by all Italy, and she was accustomed to

send them, when written, to Michael Angelo. In the autumn of 1542 they again met. She had been ill, her family was ruined, and not one remained in Rome. She withdrew to a convent where she spent her few remaining years. To this time her portrait by Marcello Venusti probably belongs. Many believe this to have been sketched by Michael Angelo. In 1547, she died. He was with her to the last, and years afterward declared, that he repented nothing so much, as that he had only kissed her hand, and not her forehead and cheeks in that last hour. The loss which he sustained can scarcely be conceived. He was seventy years old, his own strength was failing, and he anticipated no joy but that of death. When the "Last Judgment" was completed he had desired to return to the mausoleum. But Paul III. would not yield him. He had added a new chapel to the Vatican which was named for himself, and he was determined that Michael Angelo should adorn it with frescoes. The Duke of Urbino hated the Pope, and insisted upon his rights. But it was at length decided that the painting should be done. It consisted of two large pictures representing the "Crucifixion of Peter" and the "Conversion of Paul." They were finished within eight or nine years. In the cleaning and restoration they have undergone, most of the original work has disappeared, and their first appearance can be best imagined from old engravings. These were his last paintings. The affair of the mausoleum caused him great suffering, for reports were circulated against him, and Aretino, a powerful writer of that time, accused him of ingratitude to Pope Julius, and represented him as a thief and a foe to Christianity. Great as Michael Angelo was, and insignificant as was Aretino in comparison, this had cast a stain upon him of which he could not rid himself. In the year which followed the death of Vittoria, the hope which he had always cherished for the freedom of Florence was crushed. Cosmo, secure in his power, endeavored to induce Michael Angelo to return to Florence, and even offered to make him one of the forty-eight, the highest honor for a Florentine. He declined this with courtesy, for he remembered his relatives in Florence, and did not wish to injure them with the Duke. His health continually failed, his sadness increased, and his poems show how the thought of Vittoria was ever with him. It would seem that he had done enough to render his fame above rivalry; but there were nearly twenty years, and much work before him, when at the end of 1546, he was made director of the building of S. Peter's, the only condition of his acceptance being, that he should receive no salary. S. Peter's had been commenced in 1506, by Bramante, who had been followed by Raphael, Fra Giocondo, Giuliano di San Gallo, Peruzzi, and Antonio di San Gallo; and yet when Michael Angelo undertook the work, he was able to construct it as he pleased, and his plans were so far carried out that he may be considered as the real architect of the church. San Gallo's model, and Michael Angelo's

plan may now be compared, for they remain almost side by side. Although he was its architect, he saw nothing of the S. Peter's of our day, for the façade, the colonnades, the obelisk and fountains have been added by subsequent architects. And yet he had before his mental eye a S. Peter's more mighty than we have seen, and one that was never completed. He also superintended the erection of the statue of Marcus Aurelius, and completed the Farnese Pal. He had in mind many improvements which he wished to make in Rome, but it would seem, as we review his life, that it had been decreed that he should finish nothing. He acquired the name even among his contemporaries, of "Il gran Michel Angelo," but when his unfinished works are compared with his original designs, how insignificant they appear in comparison with what he might have done. We have a single instance of the restoration of an antique statue by Michael Angelo, and it is not positively known that this was his work. It is credited to him only because no other could have done it. It is the right arm of the "Dying Gladiator." In his old age Michael Angelo came to be authority in Rome. He had rivals no longer. If anything important was to be undertaken his advice was sought, and his decision respected. He sat like a Pope, and to him the artists came as for a blessing. His household was small and simple. His servant Urbino, and a maid, served him. He dined alone, and at noon. Anatomy was his passion. He dissected animals of every kind, and was happy when a human subject could be obtained. He always had young men working in his house. Condivi was one of these. In his old age, like a child, he formed many friendships, and Tommaso dei Cavalieri was especially dear to him. To him he addressed a flattering sonnet. Although his great works had ceased he still amused himself with brush and chisel. He drew a life-sized portrait of his young friend, and had in his atelier a marble group of Christ lying dead on his mother's lap, and Joseph of Arimathea standing by, upon which he continued to work. But he wished no one to see this, and when Vasari once came to him in the evening he let fall his lantern so that he should not see the work, and said, "I am so old that death often pulls me by the coat to come to him, and some day I shall fall down like this lantern, and my last spark of life will be extinguished." When he could not sleep he would work on this statue, and had a pasteboard cap in which a candle was fixed, that he might have a good light. But he discovered a flaw in the marble, and intended to break it in pieces. He gave it, instead, to one of his young men, and it is now under the dome of S. Maria del Fiore in Florence. After his appointment to the control of S. Peter's his authority there was supreme. From his age his death was constantly expected, and there were some who anticipated succeeding him in his office. While Paul III. lived, the rights of Michael Angelo were unquestioned. The Pope died in the autumn of 1549. In the spring

of the same year Michael Angelo had been very ill, and after his recovery had devoted himself with eagerness to his office. Julius III., the new Pope, projected many new works. Artists of every kind had full employment, Michael Angelo was wanted everywhere. He undertook no commission, but he drew designs, and was consulted on every plan. A new trouble arose in regard to S. Peter's. Under the other architects this building had been a source of wealth to many. Michael Angelo dismissed some and reduced the wages of others. He could do this the more easily because he received no pay himself. Paul III. once sent him a sum of money, which was immediately returned. Complaints were made against him, and at length Julius III. called a council and required the sculptor to defend himself. Many accusations were brought, and a special one was that in a certain part there would be too little light. Michael Angelo demanded that those who originated the reproof should come forward. Two Cardinals presented themselves, to whom he said, "I intend placing three other windows above those already there." "You never gave a hint of that," answered the Cardinals. "Nor was I bound to do so," replied the sculptor, "nor will I bind myself to give your lordships or any one else information of my intentions. Your office is to furnish money, and to take care that it is not stolen; as regards the building plan, that concerns me alone." He then said to the Pope, "Holy Father, you know what I get for my money, and that if my work does not tend to the saving of my soul, I shall have expended time and trouble in vain upon it." Julius placed his hand on his shoulder and said, "Your eternal and temporal welfare shall not suffer from it; there is no fear of that." Thus the matter was ended, and while Julius lived the sculptor was not again disturbed. From time to time Michael Angelo was urged to return to Florence, and when Julius III. died, in 1555, the request was again repeated. One of the Cardinals whom he had so severely reproved now ascended the Papal chair. He at once deprived Michael Angelo of his pension, and sent him each month a salary, which he each month returned. There were plots against him, and it was reported that he had become childish, old, and weak. At this time the Florentine offers became more honorable and urgent, but he would not go. Paul IV. appears monstrous in history. He cared nothing for art, but he wished S. Peter's church to be finished. He therefore continued Michael Angelo in office. When the Spaniards approached Rome, his faithful Urbino had just died. It would have seemed the time for him to go to Florence, but instead, he went to the mountains of Spoleto. It was almost the first time that he had thoroughly enjoyed nature, and he afterwards wrote, "I have left more than half my soul there, for truly there is no peace but in the woods." From this time he answered the urgent requests from Florence by saying that it would be a sin for him to go, that he must persevere in the work which he had begun in

God's name. At length they ceased to urge him, and in the last year of his life the Duke visited him in Rome and showed his reverence for him. In 1558 the Pope died, and Pius IV., his successor, was besieged by new attacks upon Michael Angelo. But he listened to nothing, and restored his pension to him. He knew he should not live to see the dome completed, and he made a model in clay, so accurate in its proportions, that when the dome was commenced many years later it was only necessary to copy it on a colossal scale. Pius IV. was a friend to the arts and to Michael Angelo. Paul IV. had wished to destroy the "Last Judgment," and had employed Daniele da Volterra to cover the figures with drapery. It seems that Michael Angelo was asked to do the work, and had answered ironically, "That is soon done. The Pope has to put the world in order; it is but a small trouble as regards pictures, for they keep still." When in his eighty-sixth year he wrote a letter to Cardinal di Carpi which proves how little his mind had failed. Soon after, the committee appointed to inspect the building dismissed a young man whom he had employed. Upon this he declared that he would visit the building no more. That was just what his enemies desired. Nanni Bigio had long wanted his position, and it was given him. At first Michael Angelo took the matter easily, but when they began to change his plans, he roused himself. The Pope was on the square of the Capitol. Michael Angelo went to him and made so much noise that they were obliged to take him into the palace, and the end of all was that the Pope issued a brief decreeing that for the future they should not depart from the plans of Michael Angelo in the smallest particular. This does not seem like the act of a dying man. At this time, too, he made plans and was consulted respecting important works in Florence. His last work in Rome was to make a church from an immense hall in the baths of Diocletian. A year before his death Michael Angelo was appointed to the honorary directorship of the Acad. of Arts in Florence. In the beginning of 1564 it was apparent that his end was near, and on the 18th of February he died, in the ninetieth year of his age. He had desired that his body should be carried to Florence. Opposition from the Romans was feared. Funeral services were held in the ch. of S. Apostoli, and afterwards the coffin was conveyed as merchandise out of the gates. It arrived in Florence on the 11th of March, and was carried privately to S. Piero Maggiore. The following day was Sunday. The Duke seems to have desired that he should be buried silently. Towards evening the artists assembled in the church, the body was covered with a black velvet pall, embroidered with gold, and a gold crucifix placed upon it. A procession was formed. The older artists carried torches, and the younger ones took the bier upon their shoulders, and proceeded to Santa Croce. A rumor had spread through Florence of what was occurring, and a great multitude quietly followed the procession. In

the Sacristy the coffin was opened, and though he had been dead three weeks he appeared as if he had just died. The crowd became so great that it was impossible to close the tomb. But it was night and at length they were dispersed. The Duke evidently feared that a public funeral might create a political commotion; but it was thirty years since he had left Florence, and those who stood around him scarcely remembered his connection with their city. In July magnificent funeral ceremonies were held. The ch. of S. Lorenzo was splendidly decorated, and Varchi delivered the oration. His nephew Leonardo had a monument erected in Santa Croce, and the Duke gave the marble. In the same church are the monuments of Dante, Alfieri, and Macchiavelli. In the court of the Uffizi his statue stands with those of other great Florentines, with no especial prominence. His house in the Ghibelline Street still remains, but his paintings and other works are not there ; they are in the possession of his family. "All Italians feel that he occupies the third place by the side of Dante and Raphael, and forms with them a triumvirate of the greatest men produced by their country, — a poet, a painter, and one who was great in all arts. Who would place a general or a statesman by their side as equal to them? It is art alone which marks the prime of nations."

ENGRAVINGS AFTER THE WORKS OF MICHAEL ANGELO.

Engraver, ALBERTI, Cherubino. The Crucifixion. S. Jerome meditating on the Crucifix; 1575. S. Andrew bearing his Cross; 1580. Two Figures from the Last Judgment; 1591. Charon, with two other Figures; 1575. Prometheus devoured by the Vulture; 1580. The famous Pietà.

Engraver, BARTOLOZZI, Francesco. Prometheus devoured by the Vulture.

Engraver, BEATRICI, Niccolo. The Annunciation, with the names of Michael Angelo and Beatrici. The Good Samaritan ; *Michele Angelo, inv.* The Mater Dolorosa, N. B.; Romæ; 1547. The Conversion of S. Paul; *M. Angelo, pinx.*, etc. ; N. B. The Prophet Jeremiah, with names of painter and engraver. The Last Judgment; 1562 ; in nine sheets. Ganymede, inscribed, *Ganimedes juvenis*, etc. The Fall of Phaethon. Titius devoured by a Vulture; *Ant. Salamancha, ex.* Silenus carried by Children ; *N. Beatrice, fec.*

Engraver, BONASONI, Giulio. The Creation of Eve. The Last Judgment; inscribed, *Julius Bonasonius Bononè propriâ Michœlis Angeli*, etc. Solomon, David, and Jesse, from Sistine Chapel; *Julio Bonasone imitando, etc.* The Fall of Phaethon. Three Female Figures with Veils.

Engraver, CAPELLANI, Antonio. The Creation of Eve; from Sistine Chapel. Adam and Eve driven from Paradise.

Engraver, CARACCI, Agostino. The Pietà, after the sculpture of M. Angelo.

Engraver, CARAGLIO or CARALIUS, Gio. Giacomo. The Carrying up of Ganymede.

Engraver, CAVALLERIIS, Gio. Batista. The Virgin, called "The Silence." The Dead Christ in the Lap of the Virgin. The Conversion of S. Paul. The Martyrdom of S. Peter.

Engraver, CORT, Cornelius. The two Tombs of the Medici.

Engraver, CUNEGO, Domenico. Three Subjects from the Creation; Sistine Chapel, engraved for the Schola Italica of G. Hamilton.

Engraver, FULCARUS or FURCK, Sebastian. The Last Judgment.

Engraver, GHISI, Giorgio. The Prophets and Sibyls of the Sistine Chapel; six large plates. The Last Judgment; ten large plates.

Engraver, GHISI, Adamo. Dead Christ in the Lap of the Virgin; after celebrated sculpture of M. Angelo; 1566.

Engraver, JODE, Gerard de. The Crucifixion; a large print in three sheets, marked, *G. de Jode.*

Engraver, KARTARIUS, Marius. The Last Judgment.

Engraver, KILIAN, Lucas. The Pietà.

Engraver, MUSIS, Agostino de, called Agostino Veneziano. Hercules strangling Antæus.

Engraver, PERAC, Étienne du. The Last Judgment. The Capitol.

Engraver, POTRELLE, Jean Louis. Portrait of Michael Angelo.

Engraver, RAIMONDI, Marc Antonio. The Holy Family, in the Sistine Chapel. Adam and Eve driven from Paradise, from the Sistine Chapel. Hercules strangling Antæus.

Engraver, SCHIAVONETTI, Luigi. The Cartoon representing the Surprise of Soldiers on the banks of the Arno.

Engraver, SERICCUS, SOYE or SYTIUS, Philip. The Virgin with the infant Christ sleeping; 1566. *Philippus Sericcus.* The Crucifixion. A Pietà.

Engraver, STEEN, Francis van der. Michael Angelo's Dream.

Engraver, VICO, VICUS or VIGHI, Enea. Jupiter and Leda. A Bacchanalian subject.

Engraver, ZUCCHERELLI or ZUCCARELLI, Francesco. Etching of the Statue of Victory, after the Sculpture.

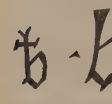
Buoni, Buono de, born at Naples; died 1465. One of the best painters of his time. Some of his works are still in the churches of Naples.

Buoni, Silvestro de', born at Naples (1420–1480). Son and pupil of the preceding. He afterwards studied under Solario, called Zingaro. Buoni was an attractive painter. His pictures are in the Mus. and churches of Naples. The best, which is a very interesting work, is in the old basilica of S. Restituta. It represents that saint

with the Virgin and the Archangel Michael. A warm, beautiful tone pervades the whole; the figures are dignified and not mannered; it seems to unite the style of the Umbrian with the animated cheerfulness of the Venetian school.

Burghers, Michael. A Dutch engraver who settled at Oxford after the taking of Utrecht by Louis XIV. Although his plates were not especially good, he is esteemed for having preserved many remains of antiquity which would otherwise have been lost.

Burgkmair, Thoman. Kugler says the family of this name are next important to the Holbeins in the history of art in Augsburg, where some of Burgkmair's works still remain in the Cath. and Gall. The former were presented in 1480. He is inferior to the Holbeins.



Burgkmair, Hans, born at Augsburg (1473–1559). Son of the preceding, and in his day the most important artist of Augsburg. He was realistic, and succeeded in actual representations of common life and portraits, and yet was not without feeling for beauty. He had great versatility of talent; he painted religious subjects, and knightly or courtly representations in addition to the subjects before mentioned. He also made many designs for wood-cuts, which are full of spirit. He imitated no one master, but rather formed a style of his own. Many of his works remain and are in Augsburg, Dresden Gall., Nuremburg, Munich, Vienna, etc. He had two distinct periods; the first extended to 1508, and in it he was German entirely; later, his tendency is to the Italian order, and is characterized by fuller forms, changed draperies, and more delicacy of treatment. That he painted landscapes well may be seen in No. 65, Munich Gall., a "S. John at Patmos."

Byzes of Naxos, invented the cutting of marble tiles about the 50th Olympiad, or 580 B. C.

C.

Cabel or **Kabel, Adrian van der,** born at Ryswick, 1631; died at Lyons, 1695. Pupil of Van Goyen, whom he left with the intention of visiting Italy. When he reached Lyons his works were so much admired, that it is said he remained there until his death. But we are also told that the associated painters at Rome called him *Corydon* and *Geestigkeit*, which would prove that he studied there. He painted landscapes with cattle and figures, and seaports. Some of these were fine, but his habits were irregular, and his pictures consequently very unequal.

Cabezalero, Juan Martin de, born near Cordova (1633–1673). Pupil of Don Juan Carreño. He had great reputation as a painter of history. His principal works are in the churches of Madrid.

Caccia, Guglielmo, born at Montabone (1568–1625). Called Il Moncalvo, from his long residence in that place. He painted in fresco and oil. His coloring was gay, his style of form taken from Raphael; he especially studied his landscape backgrounds. The Chiesa de' Conventuali, at Moncalvo, has a full coll. of his works. They were also known and prized in Milan, Pavia, Turin, Novara, and other cities. He had five daughters, two of whom were painters, Ursula and Francesca. The works of the latter were mistaken for those of her father. He or the daughter Ursula founded a convent, into which the sisters retired. In this convent there are many pictures by Ursula, who died in 1678. Francesca died when fifty-seven, but the year is not known.

Caccinoli, Gio. Batista, born at Castle Budrio (1635?–1675). Pupil of Domenico Maria Canuti. A painter of history of good reputation. Many of his works were for the churches of Bologna.

Caffa, Melchiore, born at Malta, 1631; died at Rome, 1687. Studied under Bernini, and is said by some to have equalled his master. He executed various works for the Roman churches. The most esteemed is a marble group of "S. Thomas distributing Alms," in the Chapel of S. Agostino.

Caffieri, Filippo, born at Rome (1634–1716). His family were from Naples, and were allied with many noble houses of Italy. Caffieri went to Paris, at the request of Card. Mazarin, in 1660. He was employed in works for the royal palaces, and Colbert gave him apartments at the Gobelins. He was afterwards made sculptor and naval-architect to the king, and inspector of the marine at Dunkirk.

Caffieri, Jacques (1678–1755). Son of the preceding. His best works were busts in bronze.

Caffieri, Jean Jacques (1723–1792). Son of the preceding, whom he much excelled. He executed many fine works. Among his larger ones may be mentioned a group of "Melpomene and Thalia," and a S. Silvia at the Invalides. His busts were better than his statues. Those of Corneille and Piron, at the Théâtre Français, are by him.

Cagliari or **Caliari, Paolo,** called Paul Veronese, born at Verona (1528–1588). Son of a sculptor, and pupil of Antonio Badile, his uncle, and a reputable painter. He lived mostly in Venice, and imitated Titian in color. He did not equal the latter in the perfection of his flesh tones, but that which particularly distinguished him was the vitality and poetic feeling which he infused into his works. His gorgeous draperies, grand architecture, splendid vases and ornaments, varied costumes, and the representation of imposing scenes rendered his works most effective and masterly. Even his religious pictures have all these features, and are admirable scenes of earthly pageantry. Some of his more serious subjects,

however, are thrilling in their deep feeling and expression. Magnificent effect seems to have been his chief aim, and this was attained by representing crowds of figures gorgeously attired, apparently in full enjoyment of happy prosperity. His pictures appeal to the senses more than the spirit, and his costumes are often indecent. Few of his early works are known. The ch. of S. Sebastiano, in Venice, where the master is buried, is rich in his works; there are almost innumerable pictures by him on its walls and altars; of these three are very large and represent scenes connected with the Martyrdom of S. Sebastian. In the Louvre is the colossal "Marriage at Cana." This is 30x20 feet in size, and among its many faces are

THE ADORATION OF THE MAGI. BY PAUL VERONESE.
Dresden Gall.

the portraits of the artist and other prominent persons. Another large work in the Louvre is the "Magdalen washing the Feet of

Christ." The "Feast of the Levite," in the Acad. at Venice, is also large and rich in color, but less excellent than the others. In the Gall. at Dresden is the "Adoration of the Kings," which is extremely beautiful. The Holy Family are arranged on one side, while on the other, the kings, arrayed with purple and gold, adoringly worship the Divine Child. The harmonious coloring, the noble life, and dignity of the figures, and the whole arrangement of the composition, render it a masterpiece. Veronese decorated the Pal. of the Doge with many mythological and allegorical designs. He left a great number of works. Many of them are in the Louvre, Brera, Dresden, and other European galleries, and the National Gall. has four of his pictures. His portraits were of high merit. He left two etchings; they are slight, but masterly, and represent, —

The Adoration of the Magi: *Paolo Veronese, fec.*

Two Saints sleeping; no mark.

Lübke says, "He entered, indeed, upon Titian's heritage, and by his grand creative power and noble beauty upheld the banner of Venetian art, until the end of the century." Wornum remarks, "Paolo Veronese was the real master of Rubens. His works, however, have their defects: he was, as Algarotti observes, careless in design, and in costume extremely licentious; but these faults are completely concealed by the absorbing magnificence of his coloring, which, added to his noble fancy and inexhaustible invention, render his defects as a grain of sand in the balance." His son Carlo was his pupil, and seemed to have inherited his talents, but died when twenty-six years old, in 1596.

ENGRAVINGS AFTER PAOLO VERONESE.

Engraver, AUBIN, Augustin de St. Jupiter and Leda.

Engraver, AUDRAN, Benoît, the younger. Pilgrims of Emmaus.

Engraver, BARTOLOZZI, Francesco. The Judgment of Solomon; *after a drawing.*

Engraver, BEAUVARLET, Jacques Firmin. Venus lamenting Adonis.

Engraver, BLOEMAERT, Cornelius. The Resurrection.

Engraver, BREBIETTE, Pierre. The Martyrdom of S. George.

Engraver, CARACCI, Agostino. Holy Family with SS. Anthony and Catherine. The Virgin taking two Monks under her protection. The Marriage of S. Catharine. The Crucifixion. Christ's Body, supported by the Virgin and an Angel. Martyrdom of S. Justina; two sheets.

Engraver, COLEMANS, Jacob. A Poet conjuring up Fortune. Portrait of P. Veronese.

Engraver, DESPLACES, Louis. La Sagesse Compagne d'Hercule.

Engraver, DUCHANGE, Gaspar. The Entombment; fine.

Engraver, Duflos, Claude. Christ and the Disciples at Emmaus.

Engraver, Dupuis, Nicholas Gabriel. Adoration of the Magi.

Engraver, Goltz or Goltzius, Heinrich. The Last Supper, 1585.

Engraver, Groensvelt, John. Adoration of the Magi; *J. Groensvelt, fec.*

Engraver, Hansftängl, Franz. Susanna. Adoration of the Magi. Marriage at Cana. Christ bearing the Cross. The Concina Family before the Madonna.

Engraver, Henriquez, Benoît Louis. Finding of Moses.

Engraver, Honeck. The Presentation in the Temple.

Engraver, Houbraken, Jacob. Portrait of Daniello Barbaro.

Engraver, Jackson, John Baptist. The Presentation in the Temple. Marriage of S. Catherine.

Engraver, Jacob, Louis. Rebecca and Eliezer.

Engraver, Jeaurat, Edme. Finding of Moses; fine.

Engraver, Jouillon, François. Apollo and Marsyas. Mercury turning Aglauros to stone.

Engraver, Kilian, Lucas. The Resurrection.

Engraver, Kilian, Wolfgang. Baptism of Christ.

Engraver, Kilian, Philip Andrew. Adoration of the Magi.

Engraver, Lasne, Michel. Christ in Glory, with SS. Peter and Paul.

Engraver, Lorenzini, Fra Antonio. The Annunciation. Baptism of Christ. Raising of Lazarus.

Engraver, Mannl or Maennl, Jacob. Judith leaving the Tent of Holofernes. Child holding a Dog.

Engraver, Matham, James. Visitation of the Virgin.

Engraver, Matham, Theodorus. Marriage of S. Catherine, S. John presenting the Ring.

Engraver, Mitelli, Giuseppe Maria. The Rich Man and Lazarus.

Engraver, Moyreau, Jean. Rebecca and Eliezer.

Engraver, Pizzi, Luigi. The Feast at the House of Simon.

Engraver, Preisler, Johann Martin. Christ bearing his Cross.

Engraver, Prevost, Zacharias. Marriage at Cana. The Feast in the House of Simon.

Engraver, Rainaldi, Francesco. The Rape of Europa.

Engraver, Ravenet, Simon François. Venus and Adonis.

Engraver, Saenredam, Jan. The Feast at the House of Simon.

Engraver, Saiter, Gottfried. Marriage at Cana.

Engraver, Scotto, Girolamo. Feast at the House of Simon.

Engraver, Terwesten, Augustin, the Elder. Finding of Moses.

Engraver, Thomassin, Henry Simon. Christ and the Disciples at Emmaus.

Engraver, Vanni, Gio. Battista. Marriage at Cana.

Engraver, Vendramini, Gio. Vision of S. Catherine.

Engraver, VILLAMENA, Francesco. Presentation in the Temple; this plate was commenced by Agostino Carracci; it is rare.

Engraver, VISSCHER, Cornelius. The Ascension.

Engraver, VOLPATO, Gio. The Feast in the House of Simon.

Engraver, VORSTERMAN, Lucas. S. Helena seeing the Cross.

Engraver, WAGNER, Joseph. Enthroned Madonna with infant S. John and other saints.

Engraver, ZUCCHI, Andrea. S. John the Baptist.

Cagnacci, Guido, born at Castel Durante (1600–1680). Pupil of Guido Reni. He merits honorable mention among Bolognese artists. He avoided all hardness, and so blended his tints as to soften and round the limbs of his figures. The Emperor Leopold I. was his patron, and he spent much time at Vienna. His works are better known in Germany than in Italy.

Cairo, Cavaliere Francesco (1598–1674). Pupil of Morazzone, he became enamored of Venetian coloring, and studied the works of Titian and Paul Veronese. The result was an admirable style. One of his best works is the S. Theresa in S. Carlo in Venice. His pictures are also at Milan and Turin.

Calabrese. See Preti.

Calabrese. See Cardisco.

Calandra, Gio. Batista. One of the first mosaists who wrought in the Vatican. On account of the injury to oil paintings in S. Peter's, resulting from dampness, it was determined during the reign of Urban VIII. to replace them by copies in mosaic. The first altar-piece was a S. Michael after Cesare d'Arpino, executed by Calandra.

Calcar, Hans Von. Real name, Hans Stephanus (1510–1546). Of the Italian School of painting. In 1536–37 he resided in Venice, and studied under Titian, whom he so imitated that it is sometimes difficult to distinguish their respective works. No historical work known to be his remains. His portraits are fine and rare. Berlin Mus. No. 190; a man with a letter in his hand, at Vienna; and one in the Louvre, which has been ascribed to both Paris Bordone and Tintoretto.

Caldara, Polidoro, called Caravaggio from his birthplace (1495–1543). This painter began life as a mason and was employed at the Vatican, where, in 1512, he became acquainted with Matturino, of Florence, who instructed him in drawing and made him his assistant in the decorative works in which he was employed. Together they executed fresco chiaro-scuri which were much praised, even by Raphael. These are known now only by the engravings from them by Cherubino Alberti, Galestruzzi, and others. In 1527, the sack of Rome interrupted their work, and the two painters were separated. Polidoro went to Naples, and from there to Messina, where he established a good reputation as an artist. In 1543, having made a comfortable fortune, he prepared to return to Rome, but was mur-

dered by his servant for his money. His body was placed on the steps of the house of a lady he had often visited. The servant was suspected and made to confess by means of the torture. His principal work was done at Messina, and represented "Christ bearing his Cross." This with several small pictures of sacred subjects is now in the Studj Gall., at Naples. His works have power, life, and passion, and he may be said to have originated the style which in later time formed the basis of the Neapolitan school.

Calendario, Filippo. Flourished at Venice about 1334. His principal work was executed for the Republic, and consists of the Porticos surrounding the Square of S. Mark. He was largely rewarded by the state, and the Doge gave him one of his daughters in marriage. He did other good works in Venice, but was at last executed as a conspirator.

Calense, Cesare. Flourished about 1590. He attained a reputable rank as a painter. His knowledge of chiaro-scuro was good, and his style graceful. In the ch. of S. John Baptist, at Naples, is a "Descent from the Cross" by this artist, which is fine.

Caletti, Giuseppe, called Cremonese, born at Ferrara (1600?–1660). An imitator of Titian. He spoiled his pictures by inappropriate arrangements of design. Lanzi says, "He placed wild boars in the sea, and dolphins in the forests." Two of his best works are in the ch. of S. Benedetto at Ferrara.

Call, John Van, born at Nimeguen (1655–1703). After copying the works of some of the best artists of his own country, he went to Rome, where he made a large collection of drawings of all the most picturesque views of the country surrounding that city. He settled at length at the Hague, where he died. His drawings are more prized than his pictures, and bring large prices in Holland, where they are placed in the best collections.

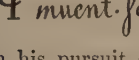
Callcott, Sir Augustus Wall, born at Kensington (1779–1844). A pupil of Hoppner, he at first practised portrait painting, but later devoted himself to landscapes. He has been called the English Claude. In 1807 he exhibited a picture of "Raphael and the Fornarina," which was quite out of his usual style. "Milton and his Daughters" followed in 1840. The Queen conferred knighthood upon him in 1837, and in 1844 he was appointed Conservator of the Royal Pictures.

Calleja, Andres de la, born at Rioja (1705–1782). A Spanish painter of good reputation. His best works are in the churches of S. Philippe le Royal, S. Croix, the Treasury chapel, and the convent of S. Francis.

Callet, Antoine François (1741–1823). One of the best French painters of his time. In the Louvre, there is a large representation of the "Four Seasons" executed by him for Louis XVI., and intended to be worked in Gobelin tapestry. Part of the ceiling

of the Gall. of Apollo in the Louvre, and that of the Luxembourg, were by him. He also painted portraits of Louis XVI., Louis XVIII. and Count d'Artois.

Callimachus. A Greek sculptor said to have invented the Corinthian capital. The story is that about 550 B. C. a virgin died at Corinth, and her nurse, according to custom, placed a basket on her grave containing the viands that she loved best. It happened that the basket was placed upon an acanthus, the leaves of which grew up about it with so much grace as to attract the attention of Callimachus, and suggest to him that design which has been for centuries a prominent beauty in architecture. Pausanias describes a golden lamp which he made for the service of Athens, which would burn exactly a year without going out. He is also called the inventor of the art of boring marble, but it is believed that he perfected it only, as it must have been known before his time. His fault was that he could never be satisfied with his works, and elaborated them until he spoiled them. On account of this he was called κακιζότεχνος.



Callot, Jacques, born at Nancy (1593–1635). An eminent designer and engraver. He was of a noble family from which he met great opposition in his pursuit of art. Twice he ran away in order to study. At length he was allowed to go to Rome in the suite of the envoy sent to the Pope by the Duke of Lorraine. He speedily arrived at eminence in his profession. He did not succeed with the graver, and confined himself to the use of the point. Louis XIII. employed Callot to engrave the principal battles and sieges of the French. Richelieu desired him to engrave the siege of Nancy, but Callot declared he would sooner cut off his right hand, than thus to record the calamity and disgrace of his prince and country. His prints number more than 1500. His drawings are much prized. His plates with small figures are the best. He often made several drawings of the same subject before he satisfied himself. Watelet had seen four different sketches for his celebrated "Temptation of S. Anthony." A complete list of his works is given in M. Heineken's "Dictionnaire des Artistes."

Calvart, Denis, born at Antwerp (1555–1619). From the associations of his life he may be considered as an Italian painter. He was one of those who, at Bologna, turned the attention of artists to landscape painting. He founded in that city the celebrated school in which Albano, Domenichino, and Guido studied. His excellence was such that he may be regarded as the restorer of the Bolognese school, especially in color. His designs had many faults, were mannered, and his figures sometimes indecorous. He was of a turbulent and fiery disposition and temperament. He was, however, a most earnest and devoted teacher. His pictures may be seen in the churches of Bologna. He inscribed his name sometimes as Dionisio Calvaert, de Antversa.

Camassei, Andrea (1601–1648). Pupil of Domenichino and Andrea Sacchi. His works may be seen in many public edifices at Rome: "Triumph of Constantine," Baptistery of the Lateran; "Assumption of the Virgin" in the Rotonda, and a "Pietà" at the Cappucini.

Cambiaso, Luca, called also Luchetto da Genova, born near Genoa (1527–1585). Pupil of his father, Giovanni, whom he soon surpassed. He painted both in oil and fresco, and it is said that his impetuosity was so great that he sometimes executed his works without cartoon or sketch of any kind. His drawings are much esteemed. He was fruitful in invention and there is novelty in his designs. His Cupids and infant angels are boldly outlined, and suggest the study of Michael Angelo. His color is sometimes brilliant, but too frequently brown and dull. Some of his best works are in Genoa and that vicinity. His fame reached Spain, and Philip II. invited him to Madrid, where he went with his son Orazio in 1583. He was employed in the Escorial and received 12,000 ducats for his fresco of "Paradise" on the ceiling of the choir of S. Lorenzo. Probably this was the largest sum that had then been paid for any modern work of art. After the death of Luca, Philip continued to employ Orazio, and settled a liberal pension on him.

Cambio. See Arnolfo.

Camerata, Giuseppe, born at Venice (1724 ?–1803). An engraver and painter in miniature who was invited to Dresden, where he assisted in engraving the plates for the Gall., and was made engraver to the court.

Camilo, Francisco, born at Madrid, of an Italian family; died 1671. Palomino praises him immoderately. He was the scholar of Pedro de las Cuevas. His works may be seen in various Spanish cities. His most celebrated one is his "Nuestra Señora de Belen" in the ch. of S. Juan de Dios at Madrid.

Campagnola, Giulo. A Paduan who flourished about 1500. He is most entitled to notice as an engraver, and there has been much discussion concerning him. Some of his plates are peculiarly done. The background is expressed by dots, and the figures, strongly outlined, are finished by dots within. These plates prove this style not modern, as it is generally supposed to be.

DO CAP.

Campagnola, Domenico. Son of the preceding. A pupil of Titian, he aroused the jealousy of that master. His frescoes in the Scuola del Santo, and his oil pictures in S. M. del Parto established his right to good consideration. His more important works are at Padua; there are four Prophets, half figures, in the Acad. at Venice. He holds high rank as an engraver, and his etchings and wood-cuts, mostly from his own designs, are executed with a spirit and style which show the power of a master hand.

Campalastro, Ludovico, born at Ferrara. His best works are in the churches of that city.

Campanna, Pedro, born at Brussels (1503–1570). Went when very young to Italy, where he gained a good reputation, and in 1530 was invited to Spain by Charles V. His principal works are at Seville.

Camphuysen, Theodore Raphael, born at Gorcum (1586–1626 ?). Pupil of Dietric Govertze. An imitator of Paul Potter. The facts of his life are not known, and are variously stated by different authors. According to Smith, No. 527, Cassel Gall., representing cattle life size, is by Camphuysen.

Campi, Galeazzo. A Cremonese of little reputation, who flourished in the early part of the 16th century, and whose best work is his own portrait in the Florence Gall.

Campi, Giulio, born at Cremona (1500–1572). Son of the preceding. Head of the Eclectic school at Cremona. He attempted to unite the excellences of the Roman and more northern schools, and has been called the Ludovico Caracci of Cremona, although his reform must have preceded that of Ludovico. He admired Raphael, Titian, and Giorgione. His best works are in Cremona, Milan, and Mantua.

Campi, Antonio, born at Cremona. Flourished about 1586. Brother and pupil of Giulio. He excelled most as an architect. His pictures were mannered. His best one is that of "S. Paul resuscitating Eutychus," which was engraved by Agostino Caracci.

Campi, Vincenzo, died 1591. Also brother of Giulio, and instructed by him. His best pictures were those of still-life, but he was much inferior to his brothers.

Campi, Bernardino, born at Cremona (1522–1592). Also brother of Giulio, and the greatest of the Campi. After studying under Giulio, and at Mantua, he went to Parma and Modena to study the manner of Correggio. Returning to Cremona he executed important works, the best of which are in the ch. of S. Gismondi. In the cupola he painted an immense representation of the "Blessed of the Old and New Testaments." The figures are seven braccia high and are very numerous, each one being distinguished by an appropriate symbol. He completed this great work in seven months. The Campi were the best Cremonese artists of their time, but they were extremely mechanical in their style.

Canachus. A sculptor of Sicyon. Lived probably at the beginning of the 5th century B. C. He excelled more in technicalities and in the excellence of the separate parts of his works than in the grace and beauty of the whole. One of his most important works was a colossal brazen "Apollo" at Miletus. Of this we have copies in a statuette in the British Mus., and on Milesian coins.

Canal or **Canale, Antonio,** called Canaletto, born in Venice,

(1697–1768). A pupil of his father, who was a scene painter. He went early to Rome, where he assiduously studied the ruins of the ancient city. Returning to Venice, he astonished his countrymen by his magnificent views of the palaces and edifices of their city, and by his representations of festivals and carnival scenes, in some of which there are at least 200 figures. He went twice to England, where he was much patronized. His interior views were fine. His coloring in the latter was not brilliant, and in his Venetian pictures it is the gondolas with their gold and gay decorations which give the glare to the scene, his figures being often in neutral tints. He acquired a fortune. His works are very numerous and are in almost every collection. Some of his followers imitated him so closely that their works are sometimes mistaken for his own, and, indeed, there are large numbers of pictures similar to those of Canaletto.

Candido. See Witte.

Cano, Alonso, born at Granada (1601–1667). Architect, sculptor, and painter. He studied painting under Pacheco, Castillo, and the elder Herrera ; and sculpture with Martinez Montañes. His talents and versatile genius secured him a high place among artists; and his temper was such as led him to defend his rights against all newcomers. In 1637 he fought a duel, and escaped Madrid; and in 1644 his wife was found murdered in her bed. Cano was suspected of the crime, and, although he fled, was at length apprehended and put to the torture. He made no confession, and was released, judicially innocent. He still retained his place as painter of the king, and drawing-master to Don Carlos; and was, from time to time, employed on important works. He determined to remove to Granada and take priest's orders. Philip IV. appointed him to a canonry. He was still employed as painter and sculptor by private persons and religious bodies, and even went to Malaga to superintend improvements in the Cathedral. On account of his fierce temper he was deprived of his office by the chapter, and was obliged to repair to the king in order to be reinstated. This occurred in 1659, and so offended him that he would no more use his pencil or chisel in the service of the Cath. at Granada. He devoted the remainder of his life to religious and charitable works, and gave away his money as soon as received. His purse being often empty, he was accustomed to go into a shop and beg a pen and paper. He would then sketch a head, or an architectural design, and mark the price upon it. This he would give to a beggar with directions for finding a purchaser. Large numbers of these eleemosynary works were collected after his death. One of his strong characteristics was hatred of the Jews. He would cross the street in order to avoid them, and throw away a garment that had touched one of them. Entering his house, one day, he found his housekeeper bargaining with one of the despised race. He chased him out with great fury, sent his housekeeper away to perform quar-

antine, purified his house by re-paving the spot where the Israelite had stood, and gave the shoes, in which he had himself followed his tracks, to his servant. In his last sickness, he refused to receive the sacrament from his attendant priest, because he had communicated with Jews; and, when they gave him a rudely sculptured crucifix, pushed it away. Being reproved, he answered, "Vex me not with this thing, but give me a simple cross, that I may adore it, both as it is in itself, and as I can figure it in my mind." "This being done," Palomino says, "he died in a manner highly exemplary, and edifying to those about him." Cano's architectural works were chiefly retablos, which were executed according to the taste of the day, loaded with heavy ornamentation. Very few of these remain; but the Louvre has a few architectural drawings, simple and elegant in style. He loved his chisel better than his brush, and the little of his work which remains, proves him to have been excelled by no carver of Spain. When weary of painting he carved for refreshment. A pupil once remarked upon this strange method, when he replied, "Blockhead, don't you perceive that to create form and relief, on a flat surface, is a greater service than to fashion one shape into another?" The masterpiece of his chisel, now remaining, is a Virgin, about a foot high, in the Sacristy of the Cath. of Granada. In painting he was a ready draughtsman, yet was accustomed to borrow largely from the ideas of others, and defended the practice. His works are the finest produced by any Spaniard without study in Italy. The Queen of Spain's Gall. has eight of his pictures. The ch. of Getafe, two leagues from Madrid towards Toledo, has six large pictures by Cano, adorning the retablo of the high altar. The Cath. of Granada was cruelly robbed by the French, but still retains some good altar-pieces by its artist-canon. The Cath. of Malaga boasts the "Virgin of the Rosary," in which the hands and feet are peculiarly beautiful. This picture is fast decaying. The Mus. of Valencia has two pictures by this master. One of his most beautiful, and latest works, representing "Our Lady of Bethlehem," painted at Malaga for Don Andres Cascantes, was presented to the Cath. of Seville, where it still hangs in a small chapel, lighted only by votive tapers. It is finished with exceeding care, and is a worthy crown to his labors. The portraits by Cano, which remain, are few, but excellent. The Louvre, the National Mus. at Madrid, and the Royal Mus., each possess one of these works.

Canova, Antonio, born in Possagno (1757–1822). His father and grandfather were stone-cutters. The former died young, and Antonio was left to the care and instruction of the latter. Works executed by Canova in his ninth year still remain. Not far from his home lived the Signor Gio. Faliero, who was accustomed to employ the old Pasino Canova, for whom he entertained so great a regard that he sometimes invited him to spend a few days at his villa. Antonio ac-

companied his grandfather, became the friend of the young Giuseppe Faliero, and the favorite of the entire family. On one occasion when Canova and his grandfather attended a festival in the Villa Faliero, the ornament for the dessert was forgotten. The mistake being discovered almost the moment it was required, the servants applied to Pasino to assist them, for they feared the displeasure of the master. The old man could do nothing, but the young Tonin, as he was called, asked for some butter, and presently carved a lion. This being sent to the table attracted the attention of all, and Tonin was sent for. He received the praises of the whole company, and from this time the Senator Faliero became his patron. This anecdote is very pleasing, but it is probable that the talents of Canova were well known to Faliero before this occurrence. He placed the boy under the tuition of Giuseppe Bernardi, called Toretto, a Venetian sculptor, who had settled at Pagnano. Canova was at this time twelve years of age. He remained two years with this master, and during that time made many statues and models which are still preserved in the Faliero family, and in various collections. During an absence of his master he made the models, in clay, of two angels, which were his first really original work. He placed them in a conspicuous situation, and awaited the master's return with hope and fear. Toretto remained astonished before them, and exclaimed that it was truly a marvellous work. From these models the grandfather executed in *pietra dura* the two angels on the high-altar at Monfumo. About this time Canova executed his first representation of the human form in marble. He made small statues and used them as gifts for his friends. When he was fifteen his patron sent for him to go to Venice, and received him kindly into his own house. Canova desired to do something for himself, and engaged to work the latter half of the day for Giuseppe Ferrari, nephew of Toretto. In a private letter Canova afterwards wrote, "I labored for a mere pittance, but it was sufficient. It was the fruit of my own resolution, and, as I then flattered myself, the foretaste of more honorable rewards." This fact places his genius before us in a strong light, for it is unusual that a youth of fifteen should receive money, instead of paying it for instruction. In Venice a new field was open to his observation. He systematically divided his time; passed his mornings in the Acad. or in some Gall., his afternoons in the workshop, and the evenings in studies which had been neglected in his youth. The first commission which Canova received was from the Commendatore Farsetti, and consisted of two baskets filled with fruits and flowers, sculptured in marble, and placed on the balustrade of the staircase which led to the picture-gallery, in the Pal. Farsetti, where Canova had spent much time in study. These works had no especial excellence, and prove that the powers of Canova were not extraordinary at that time. At the end of a year he went with the Faliero family to their summer home at

Asolo. Some time previous to this, his patron, desiring to possess a good work of his, had given him as a subject, a group of Orpheus and Eurydice, and wished him to represent the moment when the lover beholds her torn from his arms forever. He had worked upon this in his leisure hours, and took everything necessary for the work with him to Asolo, where he finished, in his sixteenth year, "Eurydice," his first original statue. It was executed in *pietra di Costosa*, and was the size of life. From this time Canova perceived a great deficiency in the models then used, for it was customary to make them many times smaller than the statue when finished. He determined to make all his models, even those of colossal figures, of the exact size in which they were to be finished. After this time he occupied a cell in the monastery of the Augustine friars attached to the ch. of S. Stefano. During the next three years, in addition to his studies, he was employed on the "Orpheus," and in executing a bust of the Doge Renier. He was accustomed, at this time, to study entirely from nature. He also gave much time to anatomy, and in later years made dissections with his own hand, in order to sketch, and frequently to model from important parts, or well-defined conformations in particular instances. In 1776 his "Orpheus" was exhibited at the annual festival of the Ascension. It happened that at the same time the opera of "Orpheus" was brought out in Venice. The praise which he then received was always remembered by Canova "as that which made him a sculptor," to use his own words; and his gratitude for it caused him, when created Marquis of Ischia, to choose the serpent and lyre, the mythological symbols of Orpheus and Eurydice, for his armorial ensigns. He soon received an order from the Senator Grimani for a copy of the "Orpheus," which was the first statue he executed in Carrara marble. Finding his workshop too small, he removed to one in the street of S. Maurizio, where he continued until his final departure from his native country. His next work was a statue of "Æsculapius," larger than life; and it is said that but a short time before his death, he saw this work for the first time after it had left his atelier, and declared himself sorrowful that "his progress had by no means corresponded with the indications of excellence exhibited in this performance of his youth." He also executed a group of "Apollo and Daphne," never entirely finished. When twenty-two years old, he completed the group of "Dædalus and Icarus," for the Senator Pisani. This was intended as an outward decoration of his palace, but when finished, it was considered too valuable, and was placed in the Gall. already made famous by the "Family of Darius" of Paul Veronese, and other excellent works. This may be considered his last work executed in Venice, as he went to Rome soon after his twenty-third birthday. He had been recommended by letters to the Cavaliere Zuliani, who then represented the Republic of Venice at Rome, and was the intimate friend of Faliero. He was an

enlightened and generous protector of the arts, and received Canova with great kindness. He soon arranged to have the model of "Dædalus and Icarus" displayed before the best artists and connoisseurs in Rome. The trepidation with which Canova went to this exhibition, can easily be imagined. The praise which he received, and the acknowledgment of his merit, established his reputation. He had long desired to undertake a group on some heroic subject, and Zuliani procured him the marble, and promised that if no other purchaser appeared, he would give him the full value of the group when finished. The subject chosen was that of "Theseus vanquishing the Minotaur," the figures to be of heroic size. His workshop was in a part of the Venetian Pal. to which no one had access. He worked with untiring industry, studied in the museums and collections at Rome, and at daylight was often seen with his sketch-book or modelling apparatus before the statues in front of the capitol, or the colossal figures on Monte Cavallo. In the mean time his friends in Venice succeeded in obtaining for him a pension of 300 ducats from the government. While at work upon the "Theseus" he also finished a statue of "Apollo," which last was first exhibited at the same time with the "Minerva Pacifica" of Angelini, and in spite of the formidable competition, the "Apollo" received high praise. At length the "Theseus" was finished. Its existence was unknown to all save the ambassador. In order to give full effect to the first exhibition of this work, Zuliani gave an entertainment and invited all the most distinguished men of Rome. A model of the head of Theseus had been prepared by the artist, and attracted the attention of the guests. Various opinions were expressed regarding its form, its expression, and subject, and all agreed that it was an antique of great merit. In the midst of the talk, the ambassador said, "Come, let us end these disputes by seeing the original," and the statue was unveiled before them. Everything was forgotten in their surprise and admiration, and even the artists, who afterwards pursued him with envious malice, praised him in that moment. Canova was often heard to say that death itself could not have been more terrible than his emotions during these occurrences. With the completion of this work terminated the novitiate of Canova. From this time his fame was established. He was soon selected by Volpato to erect a monument to Clement XIV., "the suppressor of the Jesuits, the collector of the Clementine Mus., and the author of those elegant letters by which his family name, Ganganelli, has been rendered famous over Europe." Canova hesitated in accepting this, feeling that his time should be controlled by those who had bestowed his pension. He went therefore to Venice, and laid the matter before the senate, who directed him to employ his time as was most profitable to himself. He now gave up his studio in Venice, and, as Zuliani left Rome at this time, he established himself in the Strada Babbuino, and opened that studio which is still the

resort of the lovers of art, of all nations. He now commenced to practise upon his long meditated design of making his original models of the dimensions of the projected work. In 1787, the monument of Ganganelli was first exhibited. It was much praised, even by Milizia, a bitter critic. This was followed by a monument to Clement XIII., erected by his nephews in S. Peter's; and the mourning genius in this monument is one of the loveliest works of Canova. These two monuments employed the best part of ten years of the most vigorous time in his life. An engraving of the first monument had been dedicated to Zuliani, but Canova desired to give him some more substantial proof of his gratitude, and made for him a statue of Psyche; but Zuliani hesitated to accept it, and was only persuaded to do so with the understanding that the artist should receive from him a number of gold and silver medals, with Psyche on one side, and the head of Canova on the other, to distribute among his friends. In the midst of these arrangements, the ambassador died, and the heirs of Zuliani, displeased at his having given his works of art to the public library, refused to carry out his plans. Subsequently the "Psyche" was purchased by Napoleon and presented to the Queen of Bavaria. The fame of Canova extended to Russia, and most advantageous offers were made him to go to St. Petersburgh. He did not wish to do so, and excused himself on account of a commission from the Venetian senate. This was a monument to the Admiral Emo. Canova succeeded so well in this that a gold medal was made by order of the senate and presented to him; while, at the same time, an annuity for life was voted him. In 1798, unable to endure the revolutionary frenzy at Rome, he retired to his native Possagno. Here he remained more than a year and employed his time in painting. Although we are not accustomed to associate his name with this branch of art, he was by no means a despicable painter, and his pictures, which Cicognara states as twenty-two, were more numerous than that. In May, 1800, his masterpiece, representing the Saviour just taken from the cross, surrounded by the Maries, S. John, Joseph of Arimathea, and Nicodemus, was placed in the parish ch. of Possagno. This was the first of his many munificent gifts which made this humble church a splendid temple. After his return to Rome, his health being affected by continual application, he determined to leave the many orders which awaited him, and, in company with Prince Rezzonico, he visited Vienna and Berlin. He returned with restored health, and from this time enjoyed the reputation he had so well earned, and was constantly employed in the most important labors. His "Perseus" was placed, by a public decree, in one of the Stanze of the Vatican, an asylum hitherto denied to modern art. This was a proud triumph for Canova. In 1802–03, he went to Paris at the request of Napoleon, to model the bust for a colossal statue, finished six years after. In 1810 he was called again to Paris to prepare a model for

the statue of Maria Louisa. In 1805, he went the second time to Vienna, where he modelled the bust of the emperor. With the exception of these journeys, from 1800 to 1815, he never quitted Rome, and, in truth, scarcely left his workshop. In the last named year he was sent, in an official capacity, to Paris, for the purpose of reclaiming the works of art which had been taken from Italy, and belonged to the patrimony of the Church. His exertions, and the success attendant upon them, should ever be remembered by Romans with gratitude. When his commission was happily accomplished he went to London. Here he was received with great distinction. The king honored him with several conferences, gave him a commission for a beautiful group, presented him with rich gifts, and made him the bearer of private letters to the Pope. The joy in Rome when her works of art were restored, was increased when Canova himself arrived. His entry there may be called a triumphal one, and took place on the 5th of January, 1816. He had been president of S. Luke's before; he was now made president of the commission for the purchase of objects of art, and of the Acad. of Archæology. In full consistory, the Pope ordered his name to be inscribed in the "golden volume of the Capitol," with the title of Marquis of Ischia, and a pension of 3000 crowns a year was given him. Canova now designed to execute a colossal statue of "Religion," to commemorate the return from banishment of the Pope. He only waited for the proper authorities to determine where it should be placed; but this they would not do, and, through mutual jealousies, Rome was deprived of the magnificent gift. Canova was filled with sorrow and regret at this circumstance, but he determined that not only one statue, but his remaining life and fortune, should be consecrated to religion; and he resolved to erect a church at Possagno, adorned with many works of art, and that there his ashes should repose. In the summer of 1819, after many preparations, Canova arrived at his native town. On the 8th of July, he assembled his workmen and gave them a sumptuous entertainment. Many young shepherdesses and peasant girls had joined in the festivities, and assisted in the preliminary excavations. At the close of the day, each one received a present from Canova as she passed his seat to bid him farewell. On the eleventh of the month the religious ceremony of laying the foundation stone of the future church took place. An immense concourse, not only from the surrounding country, but from Venice, was present. Canova, habited in his robes as a Knight of Christ, and bearing the insignia of various other orders, led the procession. The occasion must have been most impressive, for all could not have passed away, who had seen this famous man, when, a poor boy, he attended the steps of his grandfather, the stone-cutter, now raised by the noblest distinctions. He consecrated his life and fortune to the service of God, and the benefit of his birthplace. Every autumn, Canova visited Possagno, en-

couraged and rewarded the workmen, and changed from time to time, as seemed best to him, the details of the previous plan. The expenditure he thus incurred necessitated great exertion, and he constantly undertook new commissions. One work of this time, the statue of Washington, is especially interesting "as the first piece of sculpture executed in the Old, and publicly commissioned in the New World; thus uniting, by the fame of one individual, the art of both hemispheres." (Memes.) In his last winter he was more than ordinarily diligent, engaged upon an equestrian statue of Ferdinand of Naples. On account of this work, in May, he went to that city, and there became ill. He returned to Rome where, for a time, he seemed to revive, and was able to resume his work. He arrived in Possagno on the 17th of September, and in October went to the Villa Faliero. A half century had passed since he had here indulged the dreams of youth, and he lingered lovingly on every favorite spot. Though constantly growing weaker he went to Venice, to the house of his friend Francesconi, where, on the 13th of October, he died. Solemn services were held in Venice when his bier was borne to the cathedral by the professors of the academy, attended by the most distinguished men in art, letters, or rank. His remains were then consigned to a deputation of priests from Possagno, and borne in a barge to Postioma. From here they were taken to his temple, and on the 25th, the last honors were paid them. On this occasion, the crowd was so vast that they were obliged to deliver the oration in the open air. The Venetian Acad. obtained the heart of Canova, to contain which, an elegant little monument was erected in the hall of the Pal. of the Arts. The Venetian artists made arrangements to erect a cenotaph to him, and selected for it his own model of the tomb of Titian. In Rome a statue was decreed to him, and he was proclaimed perpetual president of her chief academy. In personal appearance Canova was not especially attractive. His hair was black and luxuriant, and his forehead of noble dimensions, but the outline of his features was neither grand nor extraordinary. His head was remarkably well set upon his shoulders, and his loose manner of dressing his neck permitted this to be seen. His whole air, manner, and dress was that of modesty, benevolence, and simplicity. There is a story that when he first arrived in Venice, he fell in love with a beautiful girl, somewhat older than himself, who came to draw in the Farsetti Gall. Day by day he watched her, until at last she came no more. At length her attendant appeared, and when he inquired for the loved one, she burst into tears and exclaimed, "La Signora Julia is dead." He said no more. Who Julia was he never knew, but, through all his life, whenever he endeavored to unite the purity of the angel with the representation of earthly beauty, the lovely Julia was in his mind. The habits of his life were very unostentatious. He arose early and worked late. He went little into public society,

but almost always surrounded himself with a few friends at dinner. He entertained them cordially, but without display. He was very abstemious, and required rest even after his frugal meals. He joined in cheerful and light conversation, but avoided any subject connected with the arts, or anything that required mental activity. He retired to his chamber at eleven, and amused himself with a book or pencil before sleeping. Some of his finest sketches were made at this time, a part of which have been published under the title of "Pensieri." To describe one day, is to describe his whole life. His religious character and generosity have been sufficiently portrayed. In professional intercourse, he was governed by the same rules that regulated his life. The progress of art through the achievements of others afforded him pleasure; envy and jealousy were unknown to him. At the same time he was severely just in the estimation of his own merits. He would not receive pupils, and no one could boast of being taught by him; but he never refused to leave his own work to give his advice or assistance, or to visit the work of any other artist. To art he was a willing and powerful patron, and he had executed, at his own order and expense, the numerous busts of distinguished persons in the Mus. of the Capitol. The following is a list of a portion of his works, with the dates of their execution: —

1772. Two baskets of fruits and flowers in marble, Farsetti Pal.
1773. Statue of Eurydice; soft stone of Costosa.
1776. Orpheus; soft stone of Costosa.
1779. Dædalus and Icarus; Carrara marble, Pasini Pal., Venice.
1782. Theseus and the Minotaur.
1787. Tomb of Clement XIV., Rome, ch. of the Holy Apostles.
1792. Tomb of Clement XIII., Rome, S. Peter's.
1793. Second statue of Psyche.
1794. Cenotaph of Admiral Emo.
1800. Perseus, with the Head of Medusa; Vatican.
1803. Colossal statue of Napoleon.
1805. Venus victorious; head of Pauline Bonaparte; Villa Borghese, Rome.
1811. Statue of Maria Louisa.
1817. Monument of Cardinal York.
1818. Sitting statue of Washington.
1822. Pietà in model.
1822. Seven reliefs for the Metopes of the temple at Possagno.

These are but a small portion of his works. Cupid, Psyche, Venus, Adonis, Nymphs, etc., etc., were his favorite subjects and often repeated.

Cantagallina, Remigio, born at Florence (1582–1630). An eminent designer and engraver, said to have instructed Callot and Stefano della Bella. His pen-drawings are much prized.

The following are his principal plates: —

The Immaculate Conception; *after Callot.*

Set of four Landscapes. 1609.

Set of six Landscapes.

Set of twelve Landscapes; octagon; marked with cipher.

Set of six Landscapes; with cipher. 1624.

Set of plates of the scenes of an Opera; after designs by Giulio Parigii.

Set of plates called the Palazzo della Fama. 1608.

Cantarini, Simone, called Il Pesarese, born at Orpezza, 1612; died at Verona, 1648. After studying with other masters he became the pupil of Guido Reni. He came to be one of the very best Italian portrait painters. A head of Guido by Cantarini in the Acad. of Bologna can scarcely be surpassed in the world. He was vain, and so disagreeable in disposition that he was obliged to leave Bologna, and went to Rome. His imitation of Guido is very apparent, and even more so in his etchings than in his paintings. He is very highly esteemed as an engraver.

Cantofoli, Ginevra, born at Bologna (1618–1672). Pupil of Elisabetta Sirani. Her pictures were historical and may be seen in several churches in Bologna.

Canuti, Domenico Maria, born at Bologna (1620–1684). One of the most excellent pupils of Guido. He was employed in the public edifices of Rome, Bologna, and Padua. He also etched several plates in the manner of Guido.

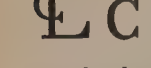
Capella, Jan Van de. A Dutch painter of marine views, born at Amsterdam, and granted the freedom of the city in 1653. Further than this his history is unknown. His pictures are much admired in England, and a large part of them are in that country. No. 10, Gall. of the Duke of Aremberg at Brussels, is by him, and represents the mouth of the Scheldt, with numerous vessels. His pictures are signed J. V. Capelle, but are not dated. He liked smooth seas best, with objects clearly reflected, and his skies are often red. He was a good colorist. Some of his works are winter landscapes with skaters on lake or river.

Caracciolo, Giambattista, born at Naples (1580?–1641). Although in the main a follower of the Carracci, he was somewhat influenced by the *Naturalisti.* He is said to have been one of a cabal formed to exclude all masters from other parts of Italy from Naples. This association is said to have committed many crimes. Caracciolo went to Rome and studied the works of Annibale Carracci in the Farnese Pal. to so good a purpose, that some of his works done afterwards in Naples closely resemble those of Annibale. Some of his pictures are seen in the churches of Naples.

Caraglio or **Caralius, Gio. Giacomo,** born at Verona, (1512?–1570?). An eminent Italian designer and engraver who was celebrated for his copper-plates from 1526 to 1551. From his style he is believed to have been a pupil of Marc

Anton. He executed some medals at the court of Poland which gained him much reputation, and he was often employed to engrave gems.

Caravaggio, Michael Angelo. See Amerighi.



Cardi, Ludovico, called Cigoli from the place of his birth (1559–1613). One of those artists distinguished more by the absence of any glaring faults than by the presence of any striking excellences. His color was warm and pleasing, but his expression was often exaggerated. He was a follower of Baroccio, and well understood chiaro-scuro. His designs were sometimes grand. S. Francis was one of the favorite subjects of this artist, and one of the best of these pictures is in the Pitti Pal., where there is also a "Christ walking on the Sea with Peter" and an "Ecce Homo," which last merits much praise. In the Louvre there is a beautiful "Flight into Egypt." Several of his works are in the churches of Rome and Florence. He engraved the two following plates: —

Mary Magdalene washing the feet of Christ: —

The Conversion of S. Paul.

Cardisco, Marco, called Il Calabrese. A Calabrian who flourished from 1508 to 1542. Some of his works may be seen in the churches of Naples.

Carducci or **Carducho, Bartolomeo,** born at Florence, 1560; died at Madrid, 1608. A pupil of Zuccaro, he went with him to Spain. Carducho had also studied sculpture and architecture under Bartolomeo Ammanati at Florence. He was employed by both Philip II. and his successor. Henry IV. invited him to the court of France, but he preferred to stay in Spain. Among his works at the Escorial, the frescoes in the spaces between the bookcases and the cornice of the library are especially fine. The work which most established his reputation was the "Descent from the Cross," painted for the ch. of S. Felipe el Real. He was engaged in painting a gallery at the Pal. of the Pardo at the time of his death. He was an imitator of the antique. His drawing and coloring were good, and he was fastidious to a fault, in his own ideas of excellence. He never felt as if a picture was finished, and he declared that it was not the people that he wished to please, but those who could judge of art.

Carducci or **Carducho, Vincenzo,** born at Florence, 1568; died at Alcala de Henares, 1638. Brother of Bartolomeo, who brought him to Madrid in 1585. Vincenzo was accustomed to declare himself more a Spaniard than an Italian. He was instructed in painting by his brother, and at his death was appointed to succeed him as painter to the king. He had an inventive genius, and was not confined to any one class of subjects. He had studied anatomy to good advantage, and his pictures are vigorous in action, his draperies grand, and

his coloring rich. In the National Mus. of Madrid are the pictures which he painted for the Chartreuse of Paular. They number 54, and he agreed to paint them in four years. Twenty-six of these illustrate the life of S. Bruno; an equal number represent events in the history of the order, and two are a combination of the arms of the Royal House and those of the Carthusians. These works are a wonderful monument to his industry and inventive powers. They lose much of their effect from being seen in a museum. They were intended for the lonely silence and gloomy shadows of a cloister, and to speak to the hearts of those who lived in perpetual silence, to whom the figures of these pictures became friends, and were to them the only reminder of the mothers and sisters they had left, or, in fact, of the existence of woman in the world. What is absurd to us now, was venerable and lovely to them. The pictures of Carducho are seen in most of the Castilian cities. In the Gall. of the Queen of Spain, there are three pictures of a different order of subjects: "The Taking of Rheinfelt," "The Relief of Constance," and "The Victory at Florus." There is also a colossal study of a man's head, which is very effective if viewed from a favorable position. Collectors of sketches formerly esteemed those of Carducho very highly. He also wrote a book of "Dialogues on Painting," published in 1633. This book is very curious and rare. His portrait at the Louvre, Gall. Espagn., No. 454, represents him as turning the leaves of this book with one hand, and holding a pen in the other.

Cariano, Gio., born at Bergamo. Flourished early in the 16th century. His *chef-d'œuvre* was a "Madonna and Saints" painted for the ch. of S. Gottardo in Bergamo, which was removed to the Gall. of Milan, No. 113, during the French domination. He made a fine reputation as a portrait painter. Several of his works remain in Bergamo; Palazzo Borghese, Rome, Room IX., No. 32; Hermitage, St. Petersburgh, No. 116; Dresden Mus., No. 218; Berlin Mus., No. 188.

Carlevariis, Luca, born at Udina, 1665; died at Venice, 1729. His pictures are little known out of Venice, and represent views of that city and other sea-ports. His figures have spirit, but his color is not good. He made 100 good etchings of views in Venice.

Carloni, Gio., born at Genoa (1590–1630). He studied under Passignano at Florence, and became a good fresco painter, especially remarkable for his fine coloring.

Carloni, Giambattista (1594–1680). Younger brother of the preceding, with whom he studied under Passignano, and painted with him afterwards. He was remarkable for his large family, having had 24 children by his wife Nicoletta Scorza. Three of his sons were painters. The Cath. of Guastato at Genoa was the place where the Carloni executed their best and most extensive works.

Carotto, Gianfrancesco, born at Verona (1470–1546). Out of

Verona his works are rare; there they are in the churches and the Palazzo del Consiglio. Mantegna was his teacher, but his works more nearly imitate the manner of Leonardo. His drawing was severe, his color warm and well blended. The "History of Tobias" in S. Eufemia is an excellent series of pictures.

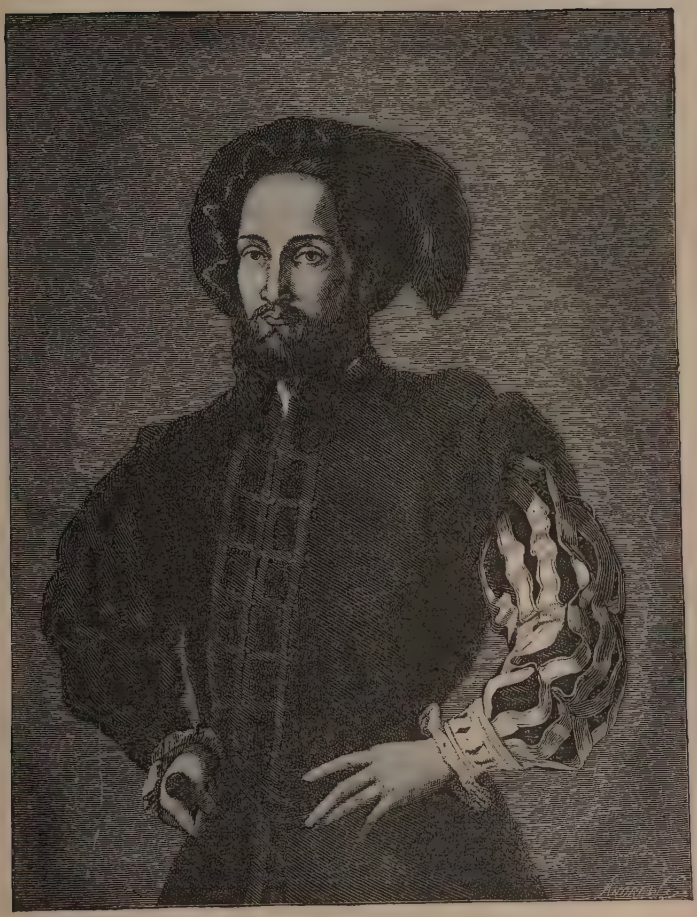
Carpaccio, Vittore. Flourished early in the 16th century. Kugler calls him "the historical painter of the elder Venetian school." His pictures represent daily life in Venice. The backgrounds have landscape, architecture, etc., and his figures are numerous and full of spirit, his color deep and powerful. Many of his works are in the Acad. of Venice, among which are eight representing S. Ursula and her 11,000 virgins. His pictures are also in the Venetian churches, in the Brera, the Louvre, and the Berlin Gall.

Carpi, Ugo da. Flourished about 1510. Born at Rome. Painter and engraver, but chiefly important on account of having invented (as it is believed) that kind of wood-engraving which imitates drawings, and is called chiaro-scuro. Bartsch gives 52 plates by Carpi; they are mostly after the works of Raphael and Parmigianino, and are spirited and masterly.

Carpi, Girolamo, born at Ferrara (1501–1556 ?). Pupil of Garofalo. Painted both in fresco and oil, and succeeded in portraits. He was also an architect and a decorative painter. Julius III. desired to have him superintend the Vatican buildings, but his rivals in Rome so disturbed him that he returned to Ferrara.

Carpioni, Giulio, born at Venice (1611–1674). Pupil of Alessandro Varotari, called Paduanino. He painted bacchanals and history, and small sacred subjects, many of which are in the churches of the Venetian states. Some of his works are close imitations of Paolo Veronese, and some remind one of Niccolo Poussin, though upon examination the figures are not as highly finished as those of Poussin, and the color is more opaque. His pictures are in private galleries in England.

Carracci, Ludovico, born at Bologna (1555–1619). The founder of what is called the School of the Carracci. This was the most important of the eclectic schools of Bologna. Ludovico was a pupil of Prospero Fontana, and afterwards of Tintoretto. He studied with more system and devotion to the principles of art than was the custom of his time. He thus incurred much criticism, and by it he became convinced of the need of a reform in the study and practice of painting. In the formation and conducting of his school he was assisted by his two nephews, Agostino and Annibale. The former composed a sonnet in which the principles of their theory was set forth. He advocated the selection of the chief points of excellence from various masters, *par exemple*, the color of Lombardy, the truth and nature of Titian, the design of Rome, etc., etc.; and all these were to be united to the study of Nature. But although this doctrine



PORTRAIT OF CÆSAR BORGIA.

By Raphael.

(Borghese Palace, Rome.) See p. 474.

was the foundation of the school of the Carracci, they soon went beyond it, and became independent artists, guided by their own genius. Their school, however, was most prosperous; so much so that all other schools in Bologna were closed. They furnished casts, models, and drawings, as well as living subjects for study, and were most attentive to their pupils. They also gave theoretic instruction in anatomy, perspective, etc. Ludovico excelled more as a teacher than as a painter, and in his works the greatest ability is found in their examination in single parts, rather than as a whole. The larger number of his works are in Bologna, and in the Gall. there is a fine Madonna surrounded with a glory of angels, with SS. Francis and Jerome; she is standing on the moon. Same coll., "Birth of S. John the Baptist" has some most attractive features. Several of his pictures are in the Louvre, and in the Doria and Corsini galleries in Rome. He seems to have been the first to depict the pathos of sorrow, and his example resulted in the almost numberless sorrowing Maries and Ecce Homos of the Bolognese artists. There is a higher feeling in his works which raises him above his own school. Sir Joshua Reynolds gives Ludovico unbounded praise. It is said that when the scaffoldings were removed in the Cath. of Bologna, he discovered some errors in the "Annunciation," which could not be remedied then, and that this disappointment hastened his death. We have a few plates engraved by Ludovico from his own designs, in a masterly style. They are first etched and then finished with the graver.

ENGRAVINGS AFTER THE WORKS OF LUDOVICO CARRACCI.

Engraver, ALGARDI, Alessandro. A Blind Beggar and his Dog. The Cries of Bologna, in 80 plates, engraved by Algardi in conjunction with Simon Guillain.

Engraver, ALIAMET, François Germain. The Adoration of the Shepherds.

Engraver, AQUILA, Francesco Faraone. The Dead Christ in the Lap of the Virgin, with Mary Magdalene and S. Francis.

AUBERT, Michel. Pan instructed by Cupid; half-length figures.

AUDRAN, Charles. The Annunciation; inscribed *Spiritus Sanctus*, etc., incorrectly attributed on the plate to Annibale. The picture is in the Bologna Cath.; very fine.

Engraver, AUDRAN, John. S. John administering the Sacrament to the Virgin.

Engraver, BAILLU. The Dead Christ on the Lap of the Virgin.

Engraver, BARTOLI, Pietro Sante. The Virgin and Child in the Clouds, with Saints.

Engraver, BLANCHARD, James. S. Agnes adoring the Child in the arms of the Virgin.

Engraver, BOULANGER, John. The Holy Family, with S. Joseph giving the Infant some Cherries.

Engraver, Brizzio, or Briccio, Francesco. The Return out of Egypt. Portrait of Cinthio Aldrobrandini. A Frontispiece inscribed *Explicatione del Sacro, lenzuolo;* 1599; scarce. Another Frontispiece inscribed *Tempio al Cardinale Cinthio Aldrobrandini;* 1579. Another Frontispiece with the Arms of the Duke of Modena, with children in the middle; 1594; very scarce. S. Francis holding the Infant Jesus, with the Virgin in the Clouds. The Virgin crowned, with the Infant and two Angels.

Engraver, Camerata, Giuseppe. S. Roch. The Assumption of the Virgin.

Engraver, Cantarini, Simone. S. Benedict curing a Demoniac.

Plates by himself, from his own Designs.

Samson overcoming the Lion; L. C. G.

The Virgin and Child with four Angels; half length.

The Virgin suckling the Infant; half length; *Lod. Car. inv. f.*

The Holy Family, with the Virgin washing Linen; *L. C. f.*

Another Holy Family; 1604; *Ludovico Carracci fec.*

Another Holy Family under an Arch.

The Frontispiece to the Poems of *Cesare Rimaldi.*

A Thesis with the arms of Bonfigliovoli, with Mercury and Hercules.

Engraver, Ciamberlano, Luca. Christ appearing to S. Theresa; 1615.

Engraver, Corjolano, Gio. Batista. Christ crowned with Thorns; fine.

Engraver, Corneille, Michel the Elder. The Virgin suckling the Child.

Engraver, Corneille, Michael the Younger. Marriage of S. Catherine.

Engraver, Cort, Cornelius. The Cord of S. Francis.

Engraver, Cunego, Domenico. The birth of S. John Baptist.

Engraver, Daret, Peter. The Virgin suckling the Child.

Engraver, Dupuis, Nicholas Gabriel. S. Sebastian.

Engraver, Fantetti, Cesare. Christ in the Garden.

Engraver, Frey, James. Crowning of the Virgin.

Engraver, Frezza, Gio. Girolamo. The Virgin suckling the Child.

Engraver, Gantrel, Stephen. S. Francis supported by an Angel.

Engraver, Gatti, Oliviero. An emblematical subject representing an armorial bearing supported by two river gods, surrounded by several mythological personages.

Engraver, Giovannini, Giacomo Maria. S. Sebastian.

Engraver, Green, Valentine. The Entombing of Christ.

Engraver, Kessel, Theodore. Christ and the Woman of Samaria. The Woman taken in Adultery.

Engraver, LASNE, Michael. The Visitation of the Virgin.

Engraver, LORENZINI, Fra Antonio. The Ascension.

Engraver, MATTIOLI, Ludovico. The Annunciation; scarce. The Circumcision.

Engraver, MORIN, John. The Virgin, with the Dead Christ.

Engraver, PASQUILINI, Gio. Batista. S. Felix kneeling before the Virgin and Child.

Engraver, PITAU, Nicholas. The Entombing of Christ.

Engraver, PODESTA, Andrea. Two Subjects from the Life of S. Diego.

Engraver, POILLY, Francis the Elder. The Dead Christ on the Lap of the Virgin at the foot of the Cross.

Engraver, ROSSI, Girolamo, called DE RUBEIS THE ELDER. The Virgin and Child, with SS. Jerome and Francis, inscribed *Hieronimus de Rubeis pictor, delineavit incidit.*

Engraver, SCARAMUCCIA, Luigi. S. Benedict praying.

Engraver, SCHULZE, John Gotfried. The Head of Christ.

Engraver, SIMONEAU, Charles. The Stoning of Stephen.

Engraver, TORRE, Flaminio. The Virgin and Child with SS. Francis and Jerome; very fine.

Engraver, TRABALLESI, Giulio. Conversion of S. Paul.

Carracci, Agostino, born at Bologna (1558–1602). A man of poetic temperament and superior education. In the school he superintended the theoretical instruction. His pictures are rare, and the most important one is the "Communion of S. Jerome," now in the Gall. of Bologna. The "Infant Hercules" in the Louvre has been attributed to Annibale, but belongs to Agostino Carracci. There is no doubt that the advice and suggestion of Agostino had much to do with the works of Annibale, especially in his mythological pictures, for the latter had not sufficient knowledge to have guided him in these undertakings. But Agostino is chiefly famous as an engraver, and is one of the most celebrated Italians in that art. His plates are very numerous. The heads are admirable, and the extremities are worked with the greatest care. His instructor was Cornelius Cort, and his manner is bold and free like that of his master. He seems to have used the graver entirely.

ENGRAVINGS AFTER THE WORKS OF AGOSTINO CARRACCI.

Engraver, BARTOLOZZI, Francesco. The Adulteress before Christ.

Engraver, BRIZZIO or BRICCIO, Francesco. The great S. Jerome; the plate left imperfect by Carracci, and finished by Brizzio. Christ and the Samaritan Woman; 1610.

Principal Plates by himself, after his own Designs, Portraits and other Subjects.

Agostino Carracci.

Antonio Carracci, his father; very scarce.

Medallion of the Emperor Augustus; *C. A.*
Bust of Cosmos I., with ornamental figures.
The Head of a Woman; fine.
Portrait of a Lady, with a collar of pearls.
Giovanni Tommaso Costanzo.
Princess Christina of Lorraine.
Ulysses Aldrovandus.
Marc Antonio Raimondi.
Titiano Vecelli. 1587.
Antonio Carracci as S. Joseph.
Eve giving the Apple to Adam. 1581.
The Virgin and Child.
The Virgin suckling the Child.
The Repose in Egypt.
The Virgin in the Clouds giving the Scapulary to a Saint.
The Virgin Seated on a Step with the Child; SS. Joseph and John and an Angel; scarce.
Good Samaritan. Proofs before the letter are very rare. The impressions with the name of *Bertelli* are retouched.
The Crucifixion, with two Females representing Christianity and Paganism.
The Resurrection.
Le Nome di Dio. The Pope and the Senate of Venice kneeling before the Virgin; *Luc. Bartelli, formis.* 1582.
S. Francis of Assisi receiving the Stigmata; *Agos. Car.* 1586.
The Cord of S. Francis; S. Francis distributing cords to persons of different orders. 1586.
S. Jerome kneeling at the entrance of a cave. There are impressions of this plate which are very scarce, where it is three parts finished, and the rest slightly sketched. The plate was finished by Villamena.
Seventeen plates of free subjects, called *Le Lascivie dei Carracci.*
Two other indecent subjects.
A Landscape with naked figures.
A Landscape with the same; a dance in the distance.
Cupid conquering Pan; *Omnia vincit Amor.* 1599.
Perseus combating the Monster.
Frontispiece for the book "Cremona Fidelissima," which contains 35 portraits engraved by Agostino; very scarce.

Subjects after Various Masters not Mentioned Elsewhere.

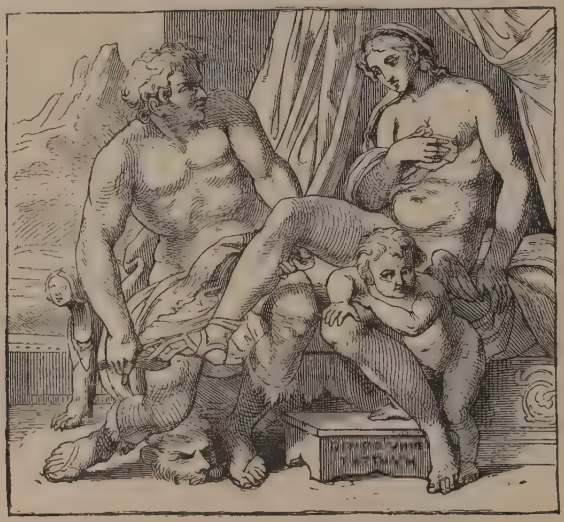
A Child blowing Bubbles. *Goltzius.* Very scarce.
Jacob watering the Flocks of Rachael. *D. Calvart.* 1581.
Judith; half length. *Lorenzo Sabbatini.* Tobit conducted by the Angel; improperly marked *Raffaelle d'Urbino.* It is after *Raffaelle da Reggio.*

The Presentation in the Temple. *Orazio Samacchini.*
The Virgin and Child giving the Keys to S. Peter. *The same.*
Adoration of the Magi. 1579. *Balth. Peruzzi pinx.*
Adoration of the Magi. *Marco del Moro.*
Mocking of Christ. *Vesp. Strada, pinx.*
The Dead Christ supported by an Angel. *The same.*
Nativity of the Virgin. *And. del Sarto.*
The Virgin crowned by the Trinity. *A. Mostaert.*
The Holy Family. *Fed. Baroccio.*
Æneas carrying his Father. *The same.*
Holy Family with S. Michael. *L. Sabbatini.*
The Virgin with a crescent, and the Child giving the Benediction. *The same.*
The Virgin and Child, with several Saints. *Giulio Campi.*
S. Paul resuscitating Eutychus. *Antonio Campi.*
The Holy Family. *B. Passeri.*
The Virgin; half length. *Giacomo Francia.*
S. Sebastian. *Francesco Francia.*
The Virgin suckling the Child. *Gio. Ligozzi.*
S. Jerome; half length. *Vanni.*

Engraver, CORNEILLE, Michel the Younger. The Virgin and Child.
Engraver, CUNEGO, Domenico. Galatea, from the Farnese Gall.
Engraver, FARIAT or FARJAT, Benoît. The Marriage, or the Crowning of S. Catherine.
Engraver, GALLE, Cornelius the Elder. Venus bound to a Tree, and Minerva chastising Cupid.
Engraver, GATTI, Oliviero. S. Jerome with a Crucifix.
Engraver, GREEN, Valentine. Venus and Cupid.
Engraver, LORENZINI, Fra Antonio. The Virgin and Child.
Engraver, MATTIOLI, Ludovico. The Nativity.
Engraver, PERRIER, François. Communion of S. Jerome. Flight into Egypt.
Engraver, RAVENET, Simon Francis. Tobit anointing his father's eyes.
Engraver, TORRE, Flaminio. Pan conquered by Cupid; very fine.
Engraver, TRABALLESI, Giulio. Communion of S. Jerome.
Engraver, VANGELISTI, Vincenzio. Venus chastising Cupid.

Carracci, Annibale, born at Bologna (1560–1609). The most distinguished of his family. His earlier works evidence his study of Correggio and Paul Veronese; but after he went to Rome he developed new power under the influence of the antique, and of Michael Angelo and Raphael. Although his pictures often fail to please, it is impossible not to recognize in them the genius of a great master. Those in the Farnese Pal. were his last important works. He painted landscapes as well as historical

subjects, and in some cases the attention is much divided between his figures and the background. His pictures are very numerous and are in almost all good collections. It is said that he painted very little during the last five years of his life. He died at Rome, and was buried in the Pantheon, near Raphael. Annibale excelled in small compositions of the Madonna and Holy Families. His "Three Maries" is very fine, and full of deep pathos in its expression of sorrow. But his Farnese pictures are generally considered his greatest works, and are a good example of the school of the Carracci.



VENUS AND MARS. BY ANNIBALE CARRACCI.
In the Farnese Pal., Rome.

ENGRAVINGS AFTER THE WORKS OF ANNIBALE CARRACCI.

Engraver, AUDENAERDE or OUDENAERDE, Robert Van. The Birth of the Virgin.

Engraver, AUDRAN, Charles. The Baptism of Christ; small oval.

Engraver, AUDRAN, Gerard. The Death of S. Francis. Martyrdom of S. Sebastian. Achilles at the court of Lycomedes. Temptation of S. Anthony.

Engraver, AUDRAN, John. The Good Samaritan; arched.

Engraver, BARTOLI, Pietro Sante. The Family of Coriolanus at his Feet. S. Charles Borromeo led by an Angel.

Engraver, BARTOLOZZI, Francesco. Portrait of Annibale Carracci.

Engraver, BAUDET, Stephen. The Dead Christ on the Lap of the Virgin; The Stoning of Stephen; 1677.

Engraver, BRIZZIO or BRICCIO, Francesco. A Blind Man led by a Dog.

His own Plates.

The Virgin suckling the Child; oval.
The Virgin supporting the Head of the Child sleeping.
The Virgin and Child, and S. John presenting a Bird.
The Virgin seated, the Child standing.
Adoration of the Shepherds.
The Virgin of the Porringer giving Drink to S. John. 1606.
A Dead Christ, called the Christ of the Caprarole. 1597.
Christ crowned with Thorns; *A. C. inv. et fec.* 1606.
S. Jerome with Spectacles.
S. Francis with the Crucifix and Skull.
S. Francis kneeling at the foot of a Rock.
S. Petronius kneeling.
Apollo playing the Lyre, with Pan.
An Old Man with two other Figures.
Venus sleeping, with Cupid and a Satyr.
Venus sleeping, contemplated by a Satyr, menaced by Cupid.
Silenus, a Faun, and Satyr, called the Cup of Annibale.
The Triumph of Bacchus, a Salver to the Cup; both very scarce.
Acis and Galatea, with a Satyr.
Susanna and the Elders; very scarce.

Engraver, CESI or CESIO, Carlo. Forty-one plates from the Farnese Gall.

Engraver, CHATEAU or CHASTEAU, William. The Stoning of Stephen. Assumption of the Virgin. Christ appearing to S. Peter.

Engraver, CORNEILLE, Michel the Younger. Jacob wrestling with the Angel. S. John preaching in the Desert. S. Jerome. S. Francis receiving the Stigmata. Silenus, a Satyr, and Faun. Abraham sending away Hagar.

Engraver, CORNEILLE, Michel the Younger. S. John in the Wilderness. Christ with the Samaritan Woman.

Engraver, CUNEGO, Domenico. Apollo and Silenus.

Engraver, DUPUIS, Nicholas Gabriel. The Virgin and Child, with Saints.

Engraver, EARLOM, Richard. Christ curing the Blind.

Engraver, FANTETTI, Cesare. Charity, with three Children.

Engraver, FARIAT or FARJAT, Benoît. The Virgin and Child, with S. John presenting Fruit.

Engraver, GALESTRUZZI, Gio. Batista. Mercury giving the Golden Apple to Paris.

Engraver, GRIMALDI, Gio. Francesco. Two upright Landscapes. A set of four Landscapes.

Engraver, HAINZELMANN, Elias. The Virgin and S. John, with the Child sleeping, called "The Silence."

Engraver, HAINZELMANN, John. The Child embracing the Virgin.

Engraver, LANGLOIS, John. Tobit and the Angel.

Engraver, LASNE, Michael. The Virgin, called "The Silence."

Engraver, LOMBARD or LOMBART, Peter. The Virgin and Child.

Engraver, MANNL or MAENNL, Jacob. Susanna and the Elders.

Engraver, MATTIOLI, Ludovico. Christ and the Woman of Samaria.

Engraver, MICHEL, John Baptist. Clytie; circular.

Engraver, MITELLI, Giuseppe Maria. The Cries of Bologna; 41 prints.

Engraver, PASQUILINI, Gio. Batista. S. Diego working a Miracle.

Engraver, PICCHIANTI, Gio. Domenico. The Virgin and Child with S. John.

Engraver, PO, Pietro del. S. John in the Wilderness. The Woman of Canaan before Christ. The Dead Christ on the Lap of the Virgin.

Engraver, POILLY, Francis the Elder. The Repose in Egypt, in which the Virgin is sleeping, with two Angels kneeling.

Engraver, RENI, Guido. Holy Family, with S. Clara. The Virgin suckling the Child. The Charity of S. Roch ; 1610.

Engraver, ROSSI, Girolamo, called De Rubeis the Elder. S. Charles Borromeo kneeling before a Crucifix.

Engraver, ROULLET, John Louis. The three Maries with the Dead Christ; very fine. The Virgin and Child.

Engraver, ROUSSEAU, James. The Repose in Egypt. S. John baptizing the people of Israel.

Engraver, SCARAMUCCIA, Luigi. Venus and Adonis. The Virgin.

Engraver, SCHMIDT, George Frederick. Alexander and his Physician. Timocleus justified by Alexander.

Engraver, SHARP, William. The three Maries and Dead Christ; plate left unfinished.

Engraver, SIMONEAU, Charles. The Adoration of the Shepherds. Christ and the Woman of Samaria.

Engraver, VORSTERMAN, Lucas the Elder. Christ praying in the Garden.

Engraver, WOOLLETT, William. A Landscape with figures and a waterfall.

Carré or **Carrey, Michael,** born at Amsterdam (1666–1728?). A landscape and cattle painter. His works resemble those of Van der Leeuw more than those of Nicholas Berghem, with whom he is said to have studied. He was employed by the King of Prussia, and appointed one of his principal painters. His easel pictures are seen in many collections, and are very good.

Carreño, as he is commonly known, was a native of Avilés (1614–1685). His whole name was Juan Carreño de Miranda. His parents

were of noble families, and the Carreños had been eminent among the knights of Spain for nearly three centuries before his time. Juan learned to draw in the school of Pedro de las Cuevas, and to use colors in that of Bartolomé Roman. Before the death of Philip IV., he was appointed one of his court painters; and when the king asked Colonna whom he considered the first painter of Madrid, the Bolognese replied in favor of Carreño. Before he was called to court, he had painted many pictures for the churches and convents of Madrid, and had acquired a good reputation in the city. In 1665 he was employed in the Cath. of Toledo; and in 1671 had so advanced in the favor of Charles, the young king, that he made him painter in ordinary and deputy Aposentador, and gave him the cross of Santiago. He would allow no other artist to paint his likeness without the consent of Carreño; and the portraits of this artist were so well considered, that most of the eminent men of his time desired to possess them. He deserved all his good fortune. His drawing was correct, his color harmonious, his portraits easy and truthful, and his religious compositions were highly esteemed. He was good-tempered and affable, and much regretted by all who knew him. Some anecdotes are told of him, and it is said, that being one day in a house where a copy of Titian's "S. Margaret" hung upon the wall, a discussion arose as to who had painted it. Every one declared it abominable. Carreño said, "It at least has the merit of showing that no man need despair of improving in art, for I painted it myself when I was a beginner." It happened at one time that Gregorio Utande, a poor artist, had painted a "Martyrdom of S. Andrew" for the Carmelite nuns of Alcalà, for which he demanded 100 ducats. The nuns refused to pay it, and desired to have the picture valued by Carreño. Accordingly Utande proceeded to the capital, and first presented Carreño with a jar of honey, and then begged him to retouch his S. Andrew. Carreño consented, and, in fact, repainted the picture. A short time after, he was astonished at being asked to value the same; he declined, and it was left to Herrera-Barnuevo, who called it worth 200 ducats. Utande, after receiving his money, told of his trick, and the work was known as *la Cantarilla de Miel.* The Queen of Spain's Gall. has several portraits by Carreño, among which is that of Bishop Potemkin, the ambassador of the Czar of Muscovy, who, with his long beard and red robes, was a subject to please an artist. There is also a curious study of a female dwarf, with an apple in each hand, and a gaudy, flowered robe.

Carriera. See Rosalba.

Cars, Laurence, born at Lyons (1702?–1771). One of the best French designers and engravers of the 18th century. His best works are after Le Moine; and that of "Hercules and Omphale" is his *chef-d'œuvre.* He left many plates.

Carstens, Asmus Jacob, born in Schleswig (1754–1798). A

great lover of Michael Angelo and classic art. He gave a new impulse to German artists, and his fine paintings and drawings did much in their noble simplicity to cast off mechanical drowsiness, and arouse his countrymen to the poetic sentiment which now distinguishes them.

Carucci, Jacopo, called Pontormo, from his birthplace (1493–1558). After studying under other masters he entered the school of Andrea del Sarto, who, from jealousy of his fine powers, expelled him from his academy. In his large works he disappointed the expectations founded on his youthful promise, but he excelled as a portrait painter. There are good portraits of him in the Berlin Mus., and in the Uffizi one of Cosmo dei Medici, which is vivid in color. In the National Gall. there is a portrait by him of a young Italian nobleman, which is very fine.

Casalina, Lucia, born at Bologna (1677–1762). A very successful portrait painter. Her own likeness painted by herself is in the Florentine Gall.

Casanova, Francesco, born in London (1732–1805). Son of Venetian parents, he was early placed under the instruction of Guardi. He painted battles, landscapes, and animal subjects. He was admitted to the French Acad., and settled in Vienna. Two of his large battle pieces are in the Louvre.

Casentino, Jacopo di, born at Prato Vecchio (1310 ?–1390 ?). A relative of the family of Messer Christoforo Landino. He acompanied Taddeo Gaddi to Florence. He painted many frescoes, of which few remain, and was an architect as well as a painter. He is worthy of notice as one of the founders of the Florentine Acad. of S. Luke. In the National Gall. there is an altar-piece by him, formerly in the ch. of S. Giovanni Evangelista at Prato Vecchio. It has 22 compartments, and represents the old legend of the lifting of the Evangelist to heaven. It was probably the *chef-d'œuvre* of Casentino. No. 1292, Uffizi, is also his work, and is a predella, representing a religious ceremony in the centre, with side pictures from the life of S. Peter. It is better painted than the National Gall. picture.

Casolani, Alessandro, born at Siena (1552–1606). A reputable painter of history, whose works may be seen in the churches of Siena, and also at Naples and Genoa.

Casolani, Ilario, son of the preceding. Several of his works are in the churches of Rome, where he died in middle life.

Cassana, Gio. Francesco, born at Genoa (1611–1691). A painter of history and portraits; in the latter he excelled. He was the father of a family of artists who were all of good reputation. Niccolo was an excellent portrait painter, and went to England in Queen Anne's time. He painted her portrait, and those of many nobles. He died in London, in 1713. Abate Gio. Agostino painted animals, and his works are in the collections of Genoa, Venice, and

Florence; died 1720. Gio. Batista painted fruit, flowers, and still life. Maria Vittoria executed small devotional subjects for private collections, and her works were much esteemed; died 1711.

Cassteels, Peter, born at Antwerp (1684–1749). A successful painter of flowers, birds, fruit, etc. He also engraved some plates which are not without merit.

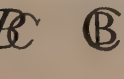
Castagno, Andrea del, born at Castagno (1390–1457). The name of this painter has been loaded with infamy as the murderer of Domenico Veneziano, from whom it is said he had learned the secret of oil-painting, and killed him that he might be the sole possessor of this knowledge. But of this crime he could scarcely have been guilty, since, according to Signor Gaetano Milanesi, he died three years before Domenico! (See Giornale Stor. ub. sup. pp. 6, 7). As a painter he is a coarse and exact imitator of nature, rather than the follower of any school. Some of his works show the study of the antique; his colors were used with a dash, but his flesh tints were not good; his figures are bold in outline and full of action. He painted for the Cath. of S. M. del Fiore at Florence a picture of S. Niccolo di Tolentino, intended to represent an equestrian statue. It was a remarkable work. It has been transferred to canvas, and hangs in the cathedral. Besides his pictures in various places in Florence, there are two in the Berlin Mus.

Castelli, or **Castello, Bernardo,** born at Genoa (1557–1629). In his desire to acquire facility of execution, he fell into many faults. His works may be seen in Genoese churches, and at S. Peter's at Rome there is one representing "S. Peter walking on the Sea." He lived in intimacy with the cultivated and literary men of his time. He excelled as a miniaturist, and was praised for his manner of painting insects.

Castelli, Valerio, born at Genoa (1625–1659). Son of the preceding. He was a good painter. His sacred subjects are in the churches of Genoa, and his battle pieces in the palaces of that city.

Castelli, Gio. Battista, called Il Bergamasco, born at Gandino (1500–1570). In his youth he attracted the attention of one of the Pallavicini at Genoa, who sent him to Rome, where he became proficient in architecture and sculpture, as well as painting. After his return to Genoa, he painted in rivalry with Luca Cambiaso. Castelli was the more successful one. In 1567 he was invited to Spain by Charles V., and received a salary of 300 crowns, besides payment for his work. He designed the grand staircase in the Escorial, and executed several ceilings in the Palace of Madrid, in which city he died.

Castello. There are several other artists of this name, whose works are occasionally seen in churches and galleries.



Castiglione, Gio. Benedetto, born at Genoa (1616–1670). Painted landscapes in which he introduced animals, and sometimes figures. He met Van-

dyck in Genoa and received some instructions from him, the influence of which may be traced in his works. Sometimes he painted religious subjects with great tenderness. There are a few studies of animals on paper by this artist, which are surprisingly good. As an engraver, he deserves notice, having left more than seventy plates etched with power, and in light and shade resembling Rembrandt and Della Bella. He used the graver but little. His son Francesco, and his brother Salvatore, were his pupils and imitators, but never equalled him.

Castillo Juan del, born at Seville (1584–1640). Pupil of Luis Fernandez and teacher of Murillo, Alonso Cano, and Pedro de Moya. He was a distinguished painter of historical subjects.

Castillo y Saavedra, Antonio del, born at Cordova (1626–1667). Studied first with his father, and then at the school of Zurbaran at Seville. He painted portraits, sketched from nature, made architectural drawings, and executed models for the silversmiths at Cordova. After his return from Seville, he became the fashionable painter of his city, and his portraits were sought by all persons of pretension. Flattered by this homage, he desired to win reputation in a wider field, and went again to Seville. He was kindly received by the artists there, but foolishly praised his own works, at the expense of theirs. When, however, he was led to the cathedral to see the works of Murillo, he was overpowered by their splendor, and exclaimed, "Castillo is dead." He returned to Cordova and attempted to imitate his rival, but soon sickened and died, a victim to his conviction of inferiority; in the same way as Francesco Francia, a century and a half before, is said to have died of the S. Cecilia of Raphael. Castillo was a man of cultivation and wit. His pupil, Juan de Alfaro, visited Madrid, and returned puffed up with his knowledge of art. He signed his pictures conspicuously, "Alfaro pinxit;" whereupon Castillo inscribed his "Baptism of S. Francis," "Non pinxit Alfaro." Most of his works are in the churches and convents of Cordova. The Royal Gall. at Madrid has but one — the "Adoration of the Shepherds" — which has strong lights and shadows, effective heads, is well drawn, but dry and disagreeable in color.

Catena, Vincenzo, born in the Venetian States (1495 ?–1531). Real name Vincenzo di Biagio. He was a most industrious artist, but had no great talent. One of the school of the Bellini, of whom he was a close, if not a servile imitator. His best works were his portraits, some of which are fine. Many of his pictures are in Venice, and they are also found in nearly all large collections in Europe. He left several wills and codicils, and considerable property.

Catlin, George, born in Wyoming Valley, Pennsylvania (1794–1872). He first studied law, but afterwards devoted himself to painting. He spent eight years, 1832–1839, among the American Indians, and made the acquaintance of forty-eight different tribes.

He made many drawings illustrative of their manners and mode of life, and painted two hundred portraits of the most prominent chiefs and warriors. His gallery was exhibited in this country and in Europe, and attracted much attention. His letters concerning this tour were published in 1841; he published also the "North American Portfolio of Hunting Scenes," 1844; "Notes of Eight Years' Travel and Residence in Europe," 1848; "Life among the Indians," and "Okeepah," 1867. His first book had over 300 steel-plate engravings from his own designs. His books remain the most authentic, as well as the most entertaining account we have of the wild tribes which he visited.

Cavallini, Pietro. Very little is positively known, and much has been conjected of this artist. It is certain that in 1308 he was employed by Robert of Naples, but his works of that time do not exist, or are unknown. He was a pupil or follower of Giotto, and had probably been instructed by the Cosneati. At S. Grisogono, at Rome, there is a mosaic, undoubtedly his, which represents the Virgin enthroned, with the Child giving the benediction; SS. James and Chrysogonus are also in the same work. In S. Maria, in Trastevere, there are some wall mosaics, much damaged, probably by the same hand as the above. He was an architect, as well as a painter and worker in mosaics. There is a "Crucifixion" in the ch. of Assisi attributed to him, but of this there is still some doubt.

Cavallino, Bernardo, born at Naples (1622–1654 ?). An artist who painted easel pictures of historical subjects, which may be seen in the collections of Naples. He gave promise of great excellence, and indeed his works have much merit, but he became intemperate and died young.

Cavallucci, Antonio, born at Sermoneta (1752–1795). A good painter of the modern Roman school. His most celebrated work is "Venus with Ascanius," Palazzo Cesarini, Rome.

Cavarazzi, Bartolomeo, called Crescenzi, born at Viterbo (1590 ?–1625). Studied under Pomerancio. When he left his master he was taken under the protection of the family Crescenzi. He painted many pictures for his patron, and was much employed in the public edifices at Rome. In the ch. of S. Ursula he represented the legend of that saint. In S. Andrea della Valle is his picture of S. Carlo kneeling with a choir of angels; and in the convent of S. Anna, a "Holy Family."

Cavedone, Giacomo. A Modenese (1577–1660). A pupil of Annibale Carracci, whom he bid fair to rival, for some of his pictures painted in middle life were mistaken for those of his master. But through family misfortune he became depressed, relinquished his art, and died a beggar in the streets of Bologna. His best works are in the public edifices and Gall. of that city.

Caxes, Patricio. An Italian painter who spent many years in

Spain. Few of his works remain, for many of them were burned in the Pardo. In the Queen of Spain's Gall., there is a large Madonna with the Child asleep on her lap, surrounded by adoring angels.

Caxes, Eugenio. Son of the preceding, born at Madrid (1577–1642). Court painter to Philip III. and Philip IV. Much employed in the churches, convents, and edifices of Madrid; many of his works perished in the Pardo and the Convent of S. Philippi. Queen of Spain's Gall., "Repulse of the English under Leicester, at Cadiz, in 1625."

Caylus, Anne Claude Philippe, Comte de (1692–1765). An amateur engraver. He was a zealous lover of art, and did so much for its advancement, and for the service of artists, that his name deserves honorable mention in any work referring to the fine arts.

Celesti, Andrea, born at Venice (1637–1706). One of the best painters of the Venetian decline. He imitated Paul Veronese. His lights and shadows are better than his middle tints, but this may arise from his backgrounds not having been properly prepared. His works can be well judged in the Dresden Gall. He painted views of Venice and other Italian cities, which are rare and of much value.

Cellini, Benvenuto, born at Florence (1500–1570). The life of this great sculptor was so full of change and incident, that his story is one of the most interesting books of its class. Very early in life he desired to be a sculptor, but his father was determined he should be a musician; and his first fifteen years were divided between the two pursuits. Then, against the will of his father, the son established himself with a goldsmith. His temper constantly led him into difficulties. On account of an affray he went to Siena, then to Rome, and then returned to Florence. Again, for the same reason, he went to Rome, and Pope Clement VII. employed him both as sculptor and musician. He tells us that he was a good soldier, and claims to have killed the Constable Duke of Bourbon and the Prince of Orange while fighting in defence of Rome. He returned after a time to Florence, and from there went to Mantua, which he was soon obliged to flee on account of some indiscretion. He became known to Michael Angelo in Florence. By invitation of the Pope he went again to Rome, and was appointed engraver of the mint; but Pompeo of Milan, who was his enemy, obtained his dismission from office. About this time his mistress, Angelica, deserted him, and he spent much time with a necromancer, who told him she had gone to Naples. He was engaged in another quarrel, and this, united to the influence of Pompeo, determined the Pope to arrest him and have him immediately executed. He was informed of this design, and fled to Naples, where he met Angelica as had been foretold. She again deceived him; and although the Viceroy desired his services, he would not remain. He obtained the pardon of the Pope, and again went to Rome. In 1534 the Pope died, and as Cellini was returning from S.

Peter's, where he had been to kiss the feet of his dead patron, he met Pompeo and killed him. Paul III. desired his services, so he pardoned him and again made him engraver of the mint. Pier Luigi, the natural son of the Pope, hated him and determined to have him assassinated. He learned this and fled again to Florence, where he was received with much honor. But soon the Pope summoned him to Rome; and after going there and again returning to Florence, and again to Rome, he determined to visit France. Francis I. made him great offers if he would remain; but he was ill, and attributed it to the climate. So again he went to Rome only to meet misfortune, for his servant accused him of having stolen vast treasures from the Castle of S. Angelo during the war. This was utterly false, but he was imprisoned, and made his escape. Again he was apprehended and treated with great severity. While in prison his release was foretold to him in a vision. His friend, the Card. of Ferrara, obtained his pardon, and they went together to Paris. The salary proposed to him did not please him, and he set out on a pilgrimage to Jerusalem. Francis I. sent in pursuit of him and he was brought back. The king would have been his friend but for the influence of the favorite, Mme. d'Estampes, who disliked Cellini. He obtained permission to return to Florence, and Cosmo de' Medici gave him a studio where he commenced his celebrated "Perseus." He then went to Venice where he became acquainted with many distinguished artists. Returning to Florence he finished the "Perseus." This obtained such great honors for him that he made a pilgrimage to Vallombrosa and Camaldoli in order to express his gratitude. He was then employed on various important works, and contended with Bandinelli for the commission of a statue of Neptune. Catherine de' Medici wished him to go to France to erect a monument to her husband, but the Grand Duke required his services, and he left Italy no more. His "Perseus," in the Piazza del Gran Duca, Florence, displays his merit as a sculptor of large works. He executed many portraits, and large numbers of dagger-hilts, medals, coins, clasps, etc. His works are not as numerous now as might be expected. One great reason for this is the fact that he often worked in the precious metals, and they have been destroyed for the sake of their intrinsic value, regardless of their merits as works of art. He wrote a treatise on his art, which is praised by Vasari. He died at Florence and was buried in the Annunziata with great pomp.

Cephisodotus, the Elder. A sculptor of Athens. Probably the father of Praxiteles. In the Glyptothek at Munich there is a copy of a statue by this master which represents Irene with Plutus in her arms. The forms are grand, the drapery admirable, and the whole expression noble. This artist represents the transition period between the severe and sublime art of Phidias and the grace of Praxiteles.

Ceracchi, Joseph (1760–1800). He had an eventful life. In

1782 he was in London, and made some excellent busts of distinguished men. But not finding sufficient employment, he went in 1790 to Vienna. Soon after this he met Napoleon, and executed his bust so well that he was invited to Paris, where he was guillotined, in 1800, on account of the part which he had taken in the invention of the Hell-machine. The bust of Napoleon is in the Glyptothek at Munich; that of Metastasio is in the Pantheon at Rome. One of his best works was the bust of Prince Wenzel von Kaunitz, which he executed at Vienna.

Cerano, Il. See Crespi.

Cerezo, Matteo, born at Burgos (1635–1675). An excellent pupil of Carreño. He was called the Vandyck of Spain. Queen of Spain's Gall., "Marriage of S. Catherine;" "S. Jerome;" "Assumption of the Virgin."

Cerquozzi, Michael Angelo, called Michael Angelo delle Battaglie; born at Rome (1600–1660). A distinguished painter of battle scenes. The works of Peter de Laer were so in vogue in Rome, that Cerquozzi gave himself to the same style of painting, and represented fairs, and festive scenes in low life. He heeded not the prettiness of peasant life, but chose the *lazzaroni*, etc., as his subjects. He could rival many of the best masters of the Netherlands in color, finish, completeness, and *naïveté*. In the Spada Pal., Rome, there is a very touching representation of a Dead Ass, with the family to whom it belonged grouped around it; Berlin Mus., a fine representation of the entrance of one of the Popes into Rome.

Cesare, Giuseppe, il Cavaliere d'Arpino, born at Rome (1568–1640). Pupil of Roncalli. He had great facility of handling, and finding himself able to please, he did not study thoroughness. His influence upon art was bad, although he acquired great reputation, and was much employed. He had also many scholars, and opposed himself to other schools, especially that of the Carracci. His frescoes on the ceiling of the choir of S. Silvestro a Monte Cavallo are his best works. His pictures of "Diana and Actæon," and "Bathing Nymphs" are also among his finer pictures.

Cesi, Bartolommeo, born at Bologna (1556–1629). A contemporary of the Carracci, and often employed with them. He deserves honorable mention among the artists of his time. His frescoes were superior to his oil pictures. Many of his works are in Bologna.

Cespedes, Pablo de, born at Cordova (1538–1608). Painter, architect, sculptor, divine, poet, and scholar. He studied at the University of Alcalà, and excelled in the languages of the Orient. He went to Rome and studied. He was an intimate friend, some say the pupil, of Federigo Zuccaro. While in Rome, Cespedes painted in several churches, and made a head of Seneca in marble, which he fitted to an antique trunk. This gained for him the title of "*Victor il Spagnuolo.*" When Zuccaro was asked to paint a pic-

ture for the Cath. of Cordova he declined, and said that while Cespedes was in Spain they had no need of Italian artists. He left many writings, among which were an essay on the antiquity of the Cath. of Cordova, a discourse on ancient and modern painting and sculpture, and a poem on painting. His works which remain scarcely support the fame which he enjoyed as a painter. His "Last Supper," in the Cath. of Cordova, is too faded to be judged fairly. In the foreground are some jars and vases which it is said were so well painted, that some visitors complimented them, to the neglect of the rest of the picture. Cespedes angrily commanded his servant to rub them out, and only the most judicious entreaty and admiration saved them from destruction. In the Cath. there is also a Virgin, Infant, and S. Anne. In the counting-room of the Cath. of Seville there is a picture of "Abraham offering up his Son." It is good in color. Isaac is modelled after one of the boys of the "Laocoön." In the Louvre there is a portrait of Cespedes, said to have been painted by himself. His biographer likened his coloring to that of Correggio. Cespedes was as modest as he was learned. He was also much beloved, and when made a canon in the Cath. of Cordova, he was received with "full approbation of the Cordobese bishop and chapter."

Chabry, Mark, born at Lyons (1660–1727). Painter and sculptor. He did many works in his native city. He sent a statue of Hercules and one of the Virgin to the King, who appointed him sculptor of the city of Lyons. The Maréchal de Villeroy paid him 6,000 livres for a statue of "Winter." The bas-relief over the entrance to the Hotel de Ville, at Lyons, representing Louis XIV. on horseback; the paintings and bas-reliefs of the great altar in the ch. of S. Antoine, and several works in the ch. de la Trinité were by him. His son, Mark, also attained considerable distinction as a sculptor.

Challé, Charles Michael Angelo, born at Paris (1718–1778). When elected to the Acad. he executed a picture of "Painting and Sculpture united by the Genius of Design." One of his most important pictures represented S. Hippolyte congratulated by the priests upon his conversion. It was in the ch. of that saint. He also wrote treatises upon architecture. He was made professor of perspective in the Royal Acad., designer for the Royal Cabinet, and Chevalier of the Order of S. Michael.

Chambers, George, born at Whitby. Son of a seaman, he became a sailor, although from childhood he desired to be a painter. After various ups and downs in life, he met with Horner, who employed him seven years on his panorama. He then became scene painter at the Pavilion Theatre, and at last by Vice-Admiral Lord Kerr was introduced to William IV. His pictures of naval battles, three of which are in Greenwich Hospital, are good. His smaller works are also deserving notice; he is coming to be generally appreciated.

Champaigne, Philippe de, born at Brussels (1602–1674). When quite young he went to Paris and worked with Nicholas Duchesne upon the decorations of the Luxembourg. In 1627, he returned to Brussels, but soon hearing of the death of Duchesne, he returned to Paris, married the daughter of that painter, and succeeded to his work at the Luxembourg. Champaigne excelled as a portrait painter. His best works of this kind are in the Louvre. Some of his pictures are finished with great attention to effect in matters of laces, jewels, etc. One of his finest pictures represents "Adam and Eve mourning for Abel," and is in the Belvedere Gall., at Vienna.

Chantrey, Sir Francis, born at Norton, in Derbyshire (1782–1841). From his early youth, he desired to be an artist, and attracted the attention of a lady named Stanley, by some pastry figures which he modelled for her table. She placed him with a carver in Sheffield. Here he made models in clay, and received instruction in painting from John Raphael Smith. He visited Edinburgh and Dublin, but at length went to London and studied in the Royal Acad., where he exhibited a portrait in oil, in 1804. He returned, however, to his true vocation, and next exhibited three busts which displayed great talent. In 1809, the architect Alexander gave him an order for four colossal busts. He also made the bust of Pitt, and, in 1811, the works which he exhibited so pleased the sculptor Nollekens that he ordered one of his own busts to be removed, that one by Chantrey might take its place. For the city of London, he executed his statue of George III. This greatly increased his fame. In 1817, he was made an associate of the Royal Acad. He made many statues and monuments. One of the finest represented two children, lying asleep in each other's arms, which is in Litchfield Chapel. This obtained him an election to the Royal Acad. In 1819, he went to Italy, and was elected member of the Academies at Rome and Florence. In 1835, he received the honor of knighthood. An especially beautiful work is his statue of Lady Luisa Russell. At the time of his death, he was engaged upon the colossal equestrian statue of the Duke of Wellington. He possessed a choice cabinet of medals, antiques, etc. His large fortune was bequeathed to his wife for life, and then to the Royal Acad. for the encouragement of English art.

Chardin, Jean Baptiste Simon, born at Paris (1699–1779). A painter of conversations, still-life, etc. His best works are those with two or three small figures together. He paid great attention to accessories. Some of his kitchen pieces are excellent. There is a lightness and grace in his female figures, and he gave a richness of effect to his works by a variety of colors.

Chaudet, Antoine Denis, born at Paris (1763–1810). At the age of fourteen, he had shown so much talent for modelling and designing, that he was admitted to the Royal Acad. In 1784, he carried off the grand prize, and went to Rome with the royal pension,

where he remained five years. He soon came to be ranked among the first modern sculptors. He also acquired a reputation as a painter and designer. He was appointed professor of sculpture, and made valuable contributions to the "Dictionary of Fine Arts." Some of his works in sculpture are: the silver statue of "Peace," in the Tuileries; statue of "Cincinnatus," in the senate chamber; a statue of "Œdipus;" a bas-relief, representing "Painting, Sculpture, and Architecture," in the Musée Napoléon, and many busts, etc. He painted "Æneas and Anchises in the Conflagration of Troy," and designed many of the illustrations for the fine edition of Racine, published by P. Didot, and a great number of medals.

Cheney, Seth, born at Manchester, Conn.; died 1856. Brother of John Cheney, one of the best engravers of heads in America. Seth was a crayon limner, and his best works are exquisite female heads. He was enthusiastic and of an extremely sensitive temperament; so much so, that if a sitter came to him to whom he found himself antagonistic, he was forced to relinquish the picture. He visited Europe four times, and ended his life in a weary decline in his native town, where he was buried with an impressive service by moonlight, singularly in keeping with his poetical nature. There is no department of art, in which true genius can be more strikingly displayed, than in that of drawing where few lines are used, and no color and little shadow to conceal defects. The most scrupulous exactness in design can alone be termed excellent.

Chodowiecki, Daniel Nicolas, born at Dantzic, 1726; died at Berlin, 1801. The poverty of his youth compelled him to follow mercantile pursuits, but he practised miniature painting during leisure hours, and learned the process of enamel painting. At last he gave himself up to the profession of an artist and engraver, and succeeded well. He painted few oil pictures, and they had no special merit. His etchings amounted to more than 1300, and he made them as illustrations for various kinds of books. Those for the "Sorrows of Werther," were very fine. He published a plate called "Les Adieux de Calas," of which but 100 impressions were taken. It is now rare, and prized by collectors. At the time of his death he was director of the Acad. of Arts and Sciences at Berlin.

Christoph. The history of this artist is unknown. He flourished in Cologne, early in the 16th century. His first known work, executed about 1501, was formerly in the Chartreuse, at Cologne, now the possession of Herr Haan of that city. His most remarkable work is a "Descent from the Cross," No. 280, Louvre. There are others in the Munich Gall., Cabinets, and in the City Gall. at Mayence.

Christophsen, Pieter. This painter is known by this name, but should properly be Christus. He was of the Van Eyck School. He bought citizen's rights as a painter in Bruges, in 1444. His earliest known work is dated 1447, is in the Städel Mus., at Frankfort, and

represents the Virgin and Child with SS. Francis and Jerome. In 1452, he painted a "Nativity," an "Annunciation," and a "Last Judgment," now in the Berlin Gall. They are wonderfully fine in color. He painted a picture of S. Eligius, as a goldsmith selling a ring to a bridal couple. This is dated 1449, and is in the possession of Mr. Oppenheim, the banker, at Cologne.

Churriguera, Josef de, born in Salamanca; died, 1725. His works were so peculiar, that since his time, everything bizarre or extravagant has been called Churriguresque. He removed to Madrid in 1688. In the next year he made the design for a catafalque for Maria Louisa, which was very singular. He was appointed assistant draughtsman for royal works, built a portal, church, and palace, and executed many sculptures. Soon after his death, the dome of the ch. of S. Tomas, upon which he was employed, fell down and killed numbers of workmen and worshippers.

Ciampelli, Agostino, born at Florence (1578–1640). Pupil of Santo di Titi. He painted some angels with offerings, on the walls of the apsis of S. Maria in Trastevere, which merit attention. Two good works of his, representing the Burial of Martyrs by Pious Women, are in S. Pudenziana. He was also an architect, and superintended some works at S. Peter's.

Cibber, Caius Gabriel, born at Holstein. Flourished about 1670. He went to England, where he received much encouragement. He is best known by his statues of "Raging" and "Melancholy Madness," at New Bethlehem Hospital, St. George's Fields.

Cignani, Carlo, born at Bologna (1628–1719). This artist was of a noble family. He has been called the last of the Bolognese. He was of the school of Albano, and produced correct and pleasing pictures, quite academic in character, but wanting in depth of sentiment. He attempted principally graceful postures and display of beautiful limbs. He was much admired in his time, and even called the Apelles of his age. "Joseph and Potiphar's Wife," one of his pictures, is in the Dresden Gall., and an "Assumption" of great size is in the Gall. at Munich. He painted the cupola of the ch. of the Madonna del Fuoco at Forli. This occupied him nearly twenty years, and he died in that city.

Cignaroli, Giambettino, born at Verona (1706–1770). One of the best painters of his time. He painted in the manner of Carlo Maratti, and his pictures are full of sweet beauty and grace. His subjects were mostly religious. He introduced architectural backgrounds with good effect, and his angels and cherubs were well painted. It is said that in 1769, the Emperor Joseph II. visited Cignaroli in his studio at Verona, and afterwards said that in that city he had seen two rare things, the first painter in Europe, and an ancient amphitheatre.

Cigoli. See Cardi.

Cima. See Conegliano.

Cimabue, Giovanni. Of the noble family of the Cimabui (1240–1302 ?). Few facts are known with certainty concerning the life of this artist, and so much has been said and contradicted, that the search for what is true is most puzzling and unsatisfactory. But the important truth connected with him is, that he gave a new impulse to art, and infused new life into dying and worn-out forms and rules. From his time the revival of painting may be confidently dated, and this result is much more important to us, than the matter of where and with whom he studied, whether or no a certain quarter of a city was named for him, etc., etc. In Florence there are two large Madonnas ascribed to him. The oldest one, formerly in S. Trinità, now in the Acad., is Byzantine in style, and although very powerful in some features, as in the energy and expression of the prophets in the centre niche, it does not show the peculiar characteristics of Cimabue with the same clearness as does the "Madonna Enthroned," in S. Maria Novella. At the time when this last was completed, it was the largest altar-piece that had been seen, and it is said to have been borne to the church by a rejoicing procession of Florentines, with trumpeters, and expressions of pride and praise. In it the Virgin sits in a chair held by six kneeling angels. The infant is on her lap, and both their heads are encircled by the nimbus, delicately wrought. The frame of the picture (which is a gabled parallelogram in form) is richly carved, and in it are thirty medallions representing half

ST. JOHN THE EVANGELIST. BY CIMABUE.

From a Madonna picture in S. Maria Novella, Florence.

figures of saints on gold ground. The old features are still here, but the eye is softened by a change in the form of the iris, and by closer curving of the lids than had been customary. The hands are very striking for their thinness, and the separation of the fingers. The head of Mary is disproportionate to the slenderness of her form, and it is a wonder now that angels could have been so painted, and yet, from this very picture went out an influence, but for which such names as those of Giotto, Ghirlandaio, Michael Angelo, Leonardo, and Raphael might never have been heard. In color, Cimabue made great advance. He softened the old hardness of outline; he made new and better flesh tints; he rounded the form, and he used for his draperies gay, transparent colors. He used much ornament, it is true, but he made it a subordinate part of his work, and executed it in better taste than his predecessors had shown. Cimabue painted in the ch. of Assisi, but which are his pictures is not known. The careful observer of that church must be convinced that the works were done by several different hands, and I can but believe that careful study and criticism reveals the brush of Cimabue. A large Virgin and Child above the altar of the Conception in the lower church, surrounded by the works of Giotto, and an enthroned Saviour and some angels in the northern transept of the upper church, seem to be the work of the same master who painted the Madonnas of Florence, especially that in the Acad. of Arts. The last known work of Cimabue was done in the Duomo of Pisa, where he was appointed *capo maestro* of the mosaics. He executed a large part of the mosaic in the chief tribune, representing the Saviour with the Virgin and John the Baptist. This work has suffered so much injury as to afford little satisfaction from examination. A Madonna somewhat like those in Florence, once in S. Francesco at Pisa, is now in the Louvre. A Madonna in the National Gall. was in the ch. of Santa Croce.

Cimaroli, Giambattista, da Salò, born at Venice. Flourished 1718–1733. A painter of seaports, landscapes, and classical ruins. His works are not uncommon in England.

Cioli, or **Ciolli, Valerio.** This old sculptor studied under Tribolo and Raphael de Monte Lupo. He was employed by the Grand Duke of Tuscany to restore antique statues. He executed the statue of Michael Angelo, on his grave at Santa Croce in Florence.

Cipriani, Gio. Battista, born at Florence, 1727; died in London, 1785. An elegant designer, as well as a painter. After studying in Florence and Rome he went to England, where he designed many plates which were engraved by Bartolozzi in his excellent manner. He painted but few large pictures, but he left many beautiful drawings, which, together with Bartolozzi's engravings, have a wide reputation. In his oil pictures his female figures are beautiful in the distance, but are too coarse and unfinished to bear examination.

Civetta. See Bles.

Civitali, Matteo, born at Lucca (1435–1501). One of the most distinguished sculptors of his time. Studied in Florence. His "S. Sebastian," in the Duomo at Lucca, so delighted Perugino that he repeated the figure in his picture of "The Entombment." His most important work was the tomb of Pietro da Noceto, Secretary to Pope Nicholas V., which ranks high among the monuments of the 15th century. At Genoa he executed six statues and five bas-reliefs for the chapel of S. John the Baptist. In the Uffizi there is a seated figure of "Faith," full of earnestness and religious feeling. Although best known as a sculptor, he was an accomplished architect, and did much to improve the style of building in Lucca; and the beautiful temple of the Volto Santo in the Duomo was designed by him.

Claessens, Anthony. A painter of Bruges, whose works are in the Acad. and Town Hall of that city.

Cleef, John Van, born at Venloo, 1646; died at Ghent, 1716. Pupil of Gaspard de Craeyer. His works are numerous in Flanders and Brabant, and some of the best are at Ghent.

Cleomenes. 1. The sculptor of the "Venus de Medici" in the Uffizi Gall. Pliny alone mentions this master, and he does not appear to have been very celebrated among the ancients. From various known facts it is decided that he lived between 363 and 146 B.C. 2. Another sculptor, the author of the statue in the Louvre called "Germanicus," and which, in truth, represents a Roman orator with the right hand lifted and in the habit of Mercury, as is seen from the turtle at his feet. There is also at Florence a bas-relief representing the story of Alceste, which is inscribed with the name of Cleomenes, but to which one it should be attributed is not known.

Clerisseau, or **Clarisseau, Charles Louis,** born at Paris. Died 1820. An architect and a designer in water-colors. Principally known for his much-esteemed water-color drawings of the remains of ancient architecture.

Cleve, Joas Van, born at Antwerp. Flourished from 1530 to 1550. Little is known of him. It is said he went to Spain. It is certain he painted in England. His pictures are sometimes mistaken for those of Holbein. Two of his best works are his portraits of his wife and himself, at Windsor Castle.

Clevely, John, born in London (1743–1786). His best works are water-color marine views. His perspective was fine and his execution neat and delicate.

Clevenger, Shobal Vail, born in Middletown, Ohio, 1812. Died at sea, 1843. He was first encouraged to attempt sculpture by the execution of an angel upon a tomb-stone, when employed as a stone-cutter in Cincinnati. He confined himself to making busts, and found much employment in Boston and New York. His works are well known, and some of them have been widely circulated in plaster casts. His bust of Webster is perhaps the most striking of all.

It does not represent Webster, the intellectual giant, but the Webster known by the mass of the people. Webster, Clay, Everett, Allston, Van Buren, Chief Justice Shaw, and other eminent men were perpetuated in his marble portraits. Thorwaldsen greatly praised some of his works. The early education of Clevenger was deficient, but his association with refined and cultivated people had its fullest legitimate effect upon him. He frankly confessed his need of knowledge, and never hesitated to ask what he did not know. There was a genuine truthfulness and a sincere directness about him that endeared him to all with whom he came in contact. When in Florence, with his young family, with every opportunity and motive to work about him, he was prostrated by disease. His intense longing for his home led him to attempt to reach it. This he was not permitted to do, and from the midst of the broad ocean his spirit found free course to his eternal home.

Cleyn, Franz, born at Rostock; died 1658. He was employed by Christian IV. of Denmark, went next to Rome, and acquired the art of painting grotesques. James I. of England employed him at his tapestry manufactory at Mortlake. Some of his best works are in Holland House. He left a few etchings which resemble those of Hollar.

Clint, George, born at Hexham (1770–1854). Son of a hairdresser. After repeated trials of other pursuits, he gave himself up to miniature painting and mezzotinto engraving. About 1816 he commenced his valuable portraits of the principal dramatists of his time. These embrace Kean, Charles Kemble, Young, Liston, Matthews, Macready, etc., in character. Many of these are at the Garrick Club. He also painted numerous other portraits.

Clouet, or Cloet. Three artists of this name have been confounded into one. Jehan the father went from Brussels and settled in Tours, in 1480. Jehan the son went with his father to France, and became painter to Francis I. in 1518, and the portraits often credited to François belong to him. He painted the equestrian portrait of Francis I. in the Florence Gall., attributed to Holbein. He did not write his name on his works.

Clouet, François, son of Jehan the younger, and called by his name, on account of his celebrity, was born at Tours (1510–1574). He succeeded his father as painter to the king, and was continued in that office under Henry II. He painted many portraits of the royal family, nobility, and persons of celebrity.

Clouet, Peter, born at Antwerp (1606–1668). An engraver, who studied with Spierre and Bloemaert, at Rome. After his return to Antwerp he engraved several plates after Rubens, which are much esteemed.

Clovio, Giulio, born in Croatia (1498–1578). A pupil of Giulio Romano. He was a miniaturist or illuminator. His designs were

bad, but the finish of his works wonderful. The "Farnese Breviary," now in the library at Naples, is said to have occupied him nine years in the execution of its twenty-six miniatures.

Codagora, Viviano. Flourished about the middle of the 17th century. Painted architectural ruins. Some of his works are in England, and many are in the collections of Naples. The figures in his pictures were done by other artists.

Coello, Alonso Sanchez, born at Benifayrô, early in the 16th century; died 1590. The first great portrait painter of Spain. Painter-in-ordinary to Philip II., and a great favorite of that king, who was accustomed to address him in his letters as his "beloved son." At Madrid, Coello lived in apartments to which Philip could go by a private door, to which he kept the key. He was in the habit of surprising him in his studio, or even when dining with his family. But Coello never abused this confidence, and remained a favorite, not only of the king, but of the court also. Gregory XIII., Sixtus V., Card. Alexander Farnese, and the Dukes of Florence and Savoy, were also his admirers and friends, and many royal and noble persons were accustomed to visit him and to accept his hospitalities. Large as the expense must have been of maintaining a proper style of living under these circumstances, it is said that when he died he left a fortune of 55,000 ducats. He endowed a hospital at Valladolid. Philip often called Coello his "Portuguese Titian," because he had lived at Lisbon, and his portraits, of which comparatively few exist, are fine in color and graceful in design. He knew how to represent the repose and refinement which belong "to gentle blood and delicate nurture." He also painted sacred subjects, and there is a "Marriage of S. Catherine," by him, in the Royal Gall. at Madrid. Many of his pictures were burned in the Palace of the Prado. Lope de Vega wrote his epitaph, and called his pictures

> "Eternal scenes of history divine,
> Wherein for aye his memory shall shine."

His pictures in the Escorial were painted at the command of Philip, in 1582, and represent different saints at their altars, but a "Martyrdom of S. Sebastian," painted for the ch. of S. Jerome, at Madrid, is considered by many to be his *chef-d'œuvre*, and was praised by Cumberland for its "majesty of design, bold relief, and strong, masterly expression."

Coello, Claudio, born at Madrid between 1630 and 1640; died 1693. His father was a Portuguese sculptor in bronze, and intended to train his son in his own profession. He placed him in the school of Rizi, to study drawing, where he showed so much talent, that his master persuaded his father to allow him to be a painter. He was never weary of his pencil, and soon outstripped his fellow-pupils. While still under Rizi, he was employed to paint for churches and

convents. He became the friend of Carreño, who obtained admission for him to the Royal galleries, where he studied color by copying Rubens, Vandyck, and Titian. He became the partner of Ximenez Donoso, and together they executed many frescoes. When Queen Maria Louisa made her public entry into Madrid, these two painters superintended the artistic arrangements of the great ceremonial. In 1683, Coello was called to Zaragoza, by the Archbishop, to paint in the collegiate ch. of the Augustines, and upon his return, in 1684, was made painter to the king, and afterwards became painter-in-ordinary and deputy-aposentador. After the death of Rizi, in 1685, he painted the altar-piece for the Santa Forma. This was his masterpiece, and still hangs in the Escorial. It represents Charles II. and his court receiving the sacerdotal benediction at the dedication of the altar. (For legend of the Santa Forma, see Francisco Rizi.) This picture occupied him more than two years, and at its completion was received with great applause. During a few succeeding years, Coello reigned supreme artist of Madrid. He painted portraits of the royal family and many notable persons; he was appointed painter to the Cath. of Toledo, and keeper of the Royal galleries. He felt, with reason, that he merited the honor of painting the walls of the Escorial; and so great was his sorrow and mortification when Luca Giordano was preferred to that work, that he threw aside his brushes and pencils, grew sad, and at length ill, and died a year later. The frescoes of Coello were not his best works, because too hastily done, but his oil pictures were finished with care, and are effective, graceful, and rich in tone. The picture at the Escorial is the best. The Royal Gall., Madrid, has two large compositions, Nos. 224 and 306, both representing the Virgin, with several saints. The sketches of Coello, a few of which are in the Louvre, are highly esteemed.

Cole, Thomas, born in Lancashire, England, 1801. His father was a woollen manufacturer, who came to America while Thomas was a child, and manufactured paper-hangings in Ohio. In mixing pigments, the son took his first lessons in art. He was of an extremely sensitive temperament, had much taste for music, and fully appreciated beautiful scenery. A portrait painter strayed into the village where he lived, and gave him some instruction. At length, with his palette and other materials, his flute, and a little clothing, he started off, supported himself by playing his flute, and took his frugal meals by the roadside. After varied experiences, he made his way to New York. Here Durand and Trumbull were his friends. His views of the Hudson brought him good prices. During his life he made two visits to Europe, but he followed his art with unceasing devotion. Some of his autumnal scenes were exhibited in England, where they were considered as the invention of an extravagant Yankee. His allegorical pictures are most celebrated, but it is in the landscape

rather than in the figure that he excelled. He painted landscapes in England, Italy, and Sicily, but he loved best to represent the beauties of the New World. It has been well said that his brush performed the same service to our scenery, as Bryant's pen. He wrote from Italy, "Neither the Alps, nor the Apennines, nor even Etna itself have dimmed in my eyes the beauty of our own Catskills." His religious sensibility was shown in his pictures of the "Voyage of Life." He died at his home among the Catskills when forty-seven years old. There is a singular coincidence connected with his serial pictures. "The Course of Empire" was painted for Luman Reed, who died just before its completion. His "Voyage of Life" was for Samuel Ward, whose own life was ended before the work was done. "The Cross and the World," he painted for himself, and the "Pilgrim entering Heaven" was scarcely finished when his own spirit was taken to that other world he had so recently contemplated. He painted but few portraits. His descriptions of scenery were charming and full of artistic feeling. His "Mount Etna," and view of the "White Mountains" are in the Wadsworth Gall., Hartford; his "Course of Empire" in the Gall. of the New York Historical Society; the "Mountain Ford," "Kenilworth Castle," and the "Voyage of Life" are in the Gall. of John Taylor Johnston, New York city; the "Angel appearing to the Shepherds," in the Boston Athenæum, and many of his pictures are owned by our most appreciative men, as will be understood from the fact that after his death sixty-three pictures were exhibited in New York, by the kindness of the owners.

Colin, Alexander, born at Malines (1520–1612). His principal works are at Innsbrück, where he settled and received the appointment of sculptor to the Archduke Ferdinand. In 1577, he executed the embellishments for a fountain at Vienna.

Collantes, Francisco, born at Madrid (1599–1656). A painter of history and landscapes, which last were rich in color, and bold and masterly in style. Queen of Spain's Gall., very striking picture of "Ezekiel in the Valley of Bones," signed, *Fran. Collantes, ft.* 1630; same Gall., a landscape; Louvre, the "Burning Bush in Horeb."

Collins, William, born in London (1788–1847). A very charming painter of landscapes, rustic children, etc. His pictures are highly prized. They are excellent, whether considered as landscapes with figures, or as figures in a landscape. He was fond of such subjects as "The Sale of the Pet Lamb," "Shrimp Boys at Cromer," "Skittle Players," etc. He painted many subjects connected with fishermen and sea views, especially those of Cromer Sands. He visited France, Italy, Holland, Belgium, Germany, and the Shetland Isles. Towards the end of his life he painted some religious subjects.

Cologne, Meister Wilhelm, of. Little is known of this old master, who is said by some to be the same as Wilhelmus de Herle,

and to have settled in Cologne in 1370. The *Limburg Chronicle* of 1380 says, "In this time there was a painter in Cologne of the name of Wilhelm; he was considered the best master of all German Land; he paints every man, of whatever form, as if he were alive." All the best old pictures of Cologne and vicinity have, on the strength of this, been credited to Meister Wilhelm. The oldest one is probably that at S. Castor, at Coblentz. It is a wall painting, commemorative of an Archbishop of Treves who died in 1386. Its original appearance cannot be even surmised, owing to the restorations (?) it has suffered. The altar-piece and wings which once adorned the ch. of S. Clara, and are now in the Cath. of Cologne, are far more satisfactorily associated with the great fame of Meister Wilhelm. It is probable that the centre portion only was his work. This represents the "Life and Passion of Christ." The pictures are on gold ground, the drawing feeble and incorrect, but the tints better. At S. Severin, there is a "Crucifixion" on the wall of the Sacristy, probably by the same hand. There are works attributed to him in the Museums of Cologne, Berlin, and Munich; in the National Gall., the Frankfort Library, etc.

Colonna, Michael Angelo. See Mitelli.

Compe, Jan Ten, born at Amsterdam (1713–1761). Pupil of Dirk Dalens. He painted landscapes and views of cities. One of the New Market at Amsterdam sold for 2000 Dutch florins, at public sale.

Conca, Sebastiano, born at Gaeta (1676–1764). A pupil of Francesco Solimena, he strove only to acquire the prettiness of art. He was employed in Rome by Clement XI. Mengs says that by the introduction of his style at Rome, "he put the finishing stroke to the ruin of painting."

Condivi, Ascanio. A pupil of Michael Angelo. Without sufficient talent to be known as a painter, his reputation is world-wide as the author of the life of the great master, published in 1553.

Conegliano, Giambatista Cima da. His latest date on any known work is 1508; but he is said to have lived much later. He was one of the best of the Bellinesque painters. His coloring of some works is such that Kugler says it "glistens like jewels." His *chef-d'œuvre* is in the ch. del Carmine, at Venice, and represents the Virgin kneeling before the sleeping Child. He often introduced into the landscapes of his backgrounds the rocky height and castle of Conegliano. As a painter of sacred subjects he merits a worthy place in his age. He was very industrious, and his pictures are in most European collections, and many are in Venice in churches, and in the Acad.

Coninck, David de (1636–1687). Pupil of Jan Fyt. His pictures are animated and powerful in color. They are rare. There are two of great merit in the Amsterdam Mus., representing a Stag-hunt and a Bear-hunt.

Constable, John, born at East Bergholt in Suffolk (1776–1837). A landscape painter. His favorite subjects were country lanes, stiles, and fields. He was passionately fond of quiet nature, and one conspicuous characteristic of his works is their simplicity. He was accustomed to give the effect of dew, and this, sometimes carried to an excess, gave a spotted appearance which is much criticised. The "Corn-field" and "Valley-farm," in the National Gall., are fine specimens of his pictures.

Contarini, Cavaliere Gio., born at Venice (1549–1605). An exact imitator of Titian. He painted many mythological pictures. His principal work, formerly in the Ducal Pal. of Venice, now in the Louvre, represents the Virgin with the Child; she is on a throne, surrounded by SS. Mark and Sebastian, and the Doge Marino Grimani kneeling. He was also an eminent portrait painter.

Conte, Jacopo del, born at Florence (1510–1598). He lived much at Rome, and a few of his historical pictures are to be seen in churches there; but he especially excelled in portraiture, a branch of art much patronized in his time in Venice, Rome, and Florence.

Conti, Bernardino di. In the Berlin Mus., there is a fine portrait of a Cardinal by this old artist, and in the Gall. of the Capitol, Rome, a picture of a boy, 1496.

Cooninxloo, Giles, born at Antwerp (1544–1609). A landscape painter, who was well considered in his time. His pictures are spirited and his color is agreeable.

Cooper, Samuel, born in London (1609–1672). An eminent miniaturist. His works were much admired during his life, and now have an honorable place in fine collections. His reputation extended to the continent. He has been called "the Vandyck in little." But his impasto and fine fresh color remind one of Lely, more than Vandyck, and there is a breadth in his works unusual in miniature. He painted many eminent persons. His wife was aunt to Alexander Pope, and was promised a pension (which she never received) for the pictures her husband had painted for the court. He was buried in Old S. Pancras.

Coopse, Pieter. Little is known of this artist. He painted in the style of Backhuysen, and it is believed that many of his pictures are attributed to the latter. No 230, Munich Gall., is called a Backhuysen, although the name of Coopse is on it.

Copley, John Singleton, R. A., born in Boston (1737–1815). The father and mother of this artist emigrated from Limerick, Ireland, to Boston. The father was descended from the Copleys of Yorkshire, and the mother from the Singletons of County Clare, both families of importance. When the subject of our sketch was eleven years old, his mother was married to Peter Pelham, a portrait painter, and mezzotint engraver. Whitmore calls Pelham "the founder of these arts in New England." This marriage was an ad-

vantage to young Copley, since he not only received the instruction and advice of Pelham, but was surrounded by those who sympathized with him in his choice of a profession. He was studious and quiet, and advanced rapidly. He attained eminence as a portrait painter in America, and lived in easy elegance, having married in 1769 Miss Susan Clarke, the daughter of a distinguished merchant of Boston. A little later Copley sent to Benjamin West, in London, his picture of the "Boy with a Squirrel" now owned by Mrs. James S. Amory, for exhibition at Somerset House. He sent no letter or name with it; the rule of the exhibition excluded anonymous pictures, but West knew it to be an American work by the wood upon which it was stretched, and from the fact of the squirrel being such as belong to New England. The rule was set aside, and the picture so favorably received, that Copley was advised to go to England. He sailed in 1774, never to return. He went from England to the Continent, studied at Rome and Parma, travelled as far as Naples, returned to France, Germany, and Holland, studying constantly, and finally settled in London, where his wife and children joined him.

He soon rose to distinction, was made an Associate of the Royal Acad. in 1777, and an Academician six years later. Many distinguished persons were among his sitters, and a portrait of three of the children of George III., now at Buckingham Pal., is a fine example of his portraits. He painted several large pictures, illustrative of events in English history, and some religious subjects. His portraits are full of dignity, and there is that in them which seems to assure us that they were truthful likenesses; his rich, subdued coloring is very effective. His life was most successful; he had friends among the most eminent men on both sides of the Atlantic; his family were cultivated, and his son became eminently distinguished as the great Lord Lyndhurst. He was a man of strong religious sentiments, and of quick and earnest sympathy. The following anecdote shows us his American feeling. In 1782, Elkanah Watson was in London, and Copley made a full length portrait of him. In his journal, Mr. Watson says, "The painting was finished in most exquisite style in every part except the background, which Copley and I designed to represent a ship, bearing to America the acknowledgments of our independence. The sun was just rising upon the stripes of the Union streaming from her gaff. All was complete save the flag, which Copley did not deem proper to hoist under the present circumstances, as his gallery was the constant resort of the Royal family and of the nobility. I dined with the artist on the glorious 5th of December, 1782. After listening with him to the speech of the King, formally recognizing the United States of America as in the rank of nations, previous to dinner, and immediately after our return from the House of Lords, he invited me into his studio; and there, with a bold hand, a master's touch, and I believe an American heart, he attached to the

ship the stars and stripes. This was, I imagine, the first American flag hoisted in Old England."

Copley was buried in Croydon ch., near London. Many of his pictures are scattered over America, belonging to the descendants of those for whom they were painted. A number are of easy access to the public in the Boston Athenæum, where some are owned, and where from time to time they are put on exhibition by private individuals. Heretofore there has been no satisfactory account of his works, but a book is about being published which will supply this deficiency. It is known that 269 oil paintings, 35 crayons, and 14 miniatures by him are still in existence in this country; a list of these will be given with a sketch of his life, and other interesting facts. The title of the book is "A Sketch of the Life, and a List of some of the Works, of John Singleton Copley." It is written by Augustus Thorndike Perkins, to whom I am indebted for the facts contained in this article.

LIST OF ENGRAVINGS AFTER THE WORKS OF COPLEY, AS GIVEN BY MR. PERKINS.

Engraver, DUNKARTON, Robert. The Children of George III. Abraham's Sacrifice.

Engraver, EARLOM, Richard. Portrait of Admiral Viscount Duncan. Portrait of Lord Spenser.

Engraver, GREEN, N. Portrait of Henry Laurens of South Carolina.

Engraver, GREEN, Valentine. Samuel and Eli. A boy rescued from a Shark.

Engraver, THEW, Robert. Picture of the Copley Family.

Engravers not given. Portrait of President John Adams. Portrait of Lord Howe. Portrait of Admiral Bonington. Portrait of Lord Mansfield. Portrait of George IV. at a Review. A Head of Copley; by himself. The Nativity. The Tribute Money. The Death of Earl Chatham.[1] The Death of Major Pierson. The Surrender of Admiral De Winter. The Siege of Gibraltar.

Copley also made an engraving from one of his portraits. It bore the following inscription: "Rev. William Welsteed, of Boston, New England, *æt.* 58, 1753, J. S. Copley, *pinxit et fecit.*

Coques, Gonzales, born at Antwerp (1618–1684). Pupil of David Ryckaert, the Elder. His best works are groups of ladies, gentlemen, and children, with accessories, in the open air. These were probably portraits. They are admirably colored; his white draperies are exquisite, and he excelled in painting beautiful hands. He often introduced dogs, and so well were they done that the admiration of the beholder is divided between them and the children playing with them. His backgrounds were also well done, but in

[1] Engraved by Francesco Bartolozzi. — C. E. C.

these he was often assisted by other artists. "The Verhelst Family," his *chef-d'œuvre*, is in the Queen's Coll. at Buckingham Palace. Dresden Gall., No. 964, is said to represent his own family. His single portraits are, as a rule, inferior to his groups. He sometimes painted *genre* pictures, such as "La Leçon de Musique," in Lord Hertford's coll. He was a true lover of art, and being rich, painted for pleasure rather than gain. His works are not numerous, and are very valuable.

Cordieri, or **Cordier, Nicholas** (1567–1612). Educated in Rome as an engraver on copper. He preferred sculpture, and became distinguished in that art. Clement VIII. and Paul V. often visited his atelier. His works are in the Paulina, S. John in Lateran, and S. Gregorio in Monte Celio.

Corenzio, Belisario. A Greek (1558–1643). He studied at Venice, under Tintoretto. Settled at Naples, where he gained great influence and a large fortune, and lived in elegant luxury. His works in that city are numerous. His style was the same as that of Tintoretto, and large frescoes were his best efforts. His pictures are also in some churches in Venice. He formed a cabal with Caracciolo and Ribera (called Lo Spagnoletto) for the purpose of excluding other Italian artists from Naples. They committed many outrages, and, it is said, the crime of poisoning those whom they could not be rid of otherwise. D'Arpino, Guido, Annibale Carracci, and, it is said, Domenichino, all suffered at the hands of these men.

Coriolano. The name of a family of artists, mostly engravers, who flourished in the last half of the 16th and the early part of the 17th centuries. Cristofano was the most important, and engraved the portraits for Vasari's "Lives of the Painters," published in 1568.

Corneille, Michel, the Younger, born at Paris (1642–1708). More noticeable as an engraver than as a painter. His etchings are the admiration of collectors. They are correct in drawing, grand in composition, and masterly in execution. His S. Francis kneeling before the Cross is fine. The four following plates came into the hands of a Roman print-seller, Rossi, who put the name of Raphael on them; they are now scarce.

The Deity appearing to Abraham.

Abraham journeying with Lot.

Abraham discomfiting the Army of the Confederate Kings.

Abraham with his son Isaac setting out for the Sacrifice.

Cornelisser, Cornelis, called Cornelis van Haarlem, from his birthplace (1562–1638). One of his best works is that by which he became known, and was executed for the Guild of Marksmen of Haarlem. Berlin Gall., No. 734, "Bathsheba Bathing," is one of his *chefs-d'œuvre*. In the Gall. at the Hague his "Murder of the Innocents" is most unpleasant. At Dresden there are mythological subjects by him, but although carefully finished, good in color, and full

of force, it is easy to see that the only talent he had was for the realistic, and portrait painting was his vocation.

Corona, Leonardo, born at Murano (1565–1605). An artist noticeable for his copies of Titian, of which picture-buyers should beware, since they are sold as originals.

Correggio. See Allegri.

C C *f.* **Cort, Cornelius,** born at Hoorn, in Holland, 1536, died at Rome, 1578. His first instructor was probably Jerome Cock, for whom he engraved some plates published under the name of that master. He first engraved after Dutch and Flemish masters; then went to Venice and resided in the house of Titian, and engraved some of his finest works. He next went to Rome, where he established a school. Before his time there had been few large engravings. He greatly advanced his branch of art, and his plates are much valued by collectors. He worked with the graver only. His execution was masterly and bold, his drawing correct, and his landscapes especially fine. Agostino Carracci was his pupil. The following is a list of his best prints, not given in connection with the masters from whom he copied.

PORTRAITS.

Cornelius Cort.
Henricus II., Gallorum Rex; oval.
Catherine de' Medici.
Don Juan of Austria; oval, with ornaments. **1578.**
Marcus Antonius Moretus; oval.
Andrea Alciati; oval, with ornaments.
Roger of Brussels, painter.
Theodore van Haarlem, painter.
Joachim Dionatensis, painter.

SUBJECTS AFTER HIS OWN DESIGNS.

The Birth of the Virgin. 1568.
Conception of the Virgin. 1567.
Presentation in the Temple.
Repose in Egypt. 1568.
Holy Family, S. Joseph presenting a Pear to the Child.
The Last Supper. 1568. He engraved this subject twice.
A Crucifix held above a globe by Angels.
The Resurrection. 1569.
S. Theodore overcoming a Dragon.
S. Catherine crowned by two Angels.
S. Veredina kneeling before an Altar.
Two Landscapes with Shipwrecks.

SUBJECTS AFTER FLEMISH ARTISTS BEFORE HE WENT TO ITALY.

Adam and Eve with the Serpent; *after Michael Coxcie.*
The Resurrection; *after the same.* 1568.

The Descent of the Holy Ghost; *after the same.*
Christ Triumphant, with SS. Peter and Paul; *after the same.*
Four plates of the Rich Man and Lazarus; *after Hemskerk.*
The Parable of the Vineyard; *after the same.*
Four plates of the Parable of the Talents; *after the same.*
Six plates of the history of Noah and the Deluge; *after F. Floris.*
Six plates of the history of Abraham; *after the same.*
Six plates of the history of Jacob and Rachel; *after the same.*
Ten plates of the labors of Hercules; *after the same.*
Four plates of the history of Pluto and Proserpine; *after the same.*
Bacchus and Venus; 1566; *after the same.*
The Immortality of Virtue, emblematical; 1564; *after the same.*
The Descent from the Cross; *after Roger van der Weyde.*
S. Roch; *after J. Speckart.* 1567.
S. Lawrence; *after the same.*
S. Dominic reading; *after Bart. Spranger.*
Holy Family with Angels; *after the same.*
Crowning of the Virgin; *after Giles Moestaert.* 1565.
The Acad. of Painting; *after Stradan;* fine.

SUBJECTS ENGRAVED IN ITALY.

After Girolamo Mutiano.

S. Peter walking on the Water. 1568.
Christ crowned with Thorns.
Christ bearing his Cross.
The Descent from the Cross, with two ladders.
The Descent from the Cross, with four ladders.
Christ appearing to the Maries.
S. Jerome meditating.

A set of seven landscapes with figures, called "The Seven Penitents:" S. John Baptist, Magdalene, S. Jerome, S. Onophrius, S. Hubert, S. Francis with the Stigmata, and S. Francis in devotion.

After Clovio.

The Annunciation.
Adoration of the Magi, in the form of an Altar.
Virgin and Child; half length.
Christ preaching in the Temple.
Baptism of Christ.
The Crucifixion between the two Thieves.
Another Crucifixion; a grand composition. 1568.
The Dead Christ, with the Maries.
Entombment of Christ.
Christ appearing to Magdalene.
Conversion of S. Paul.
S. George and the Dragon.

After Taddeo Zucchero.

Creation of Adam and Eve.
Presentation in the Temple.
Nativity; a rich composition.
Holy Family, with S. John and a Lamb.
Miracle of the Loaves.
Entombment of Christ.
Descent of the Holy Ghost.
Martyrdom of S. Agatha.

After Federigo Zucchero.

Moses and Aaron before Pharoah.
Birth of the Virgin. 1578.
Conception of the Virgin.
The Annunciation. 1571.
The Nativity. 1568.
Adoration of the Magi.
Holy Family.
Flight into Egypt.
Woman taken in Adultery.
Temptation of Christ.
The Money Changers driven from the Temple.
Resurrection of Lazarus.
The Woman of Samaria.
Christ on the Mount of Olives.
Christ taken in the Garden.
Death of the Virgin.
Coronation of the Virgin.

SUBJECTS AFTER VARIOUS MASTERS.

Parnassus; *after Polidoro da Caravaggio.*
Adoration of the Shepherds; *after the same.*
Repose in Egypt; *after B. Bassaro.*
Visitation of the Virgin to S. Elizabeth; *after Marco da Siena.*
The Nativity; *after the same.*
Adoration of the Shepherds; *after Paris Romano.*
Holy Family; *after F. Baroccio.*
Baptism of Christ; *after F. Salviati.*
The Marriage at Cana; *after Lorenzo Sabbatini.*
The Last Supper; *after Livio Agresti.*
Stoning of Stephen; *after Marcello Venusti.*
S. Jerome penitent; *after Riccio da Siena.*
S. Jerome in the Desert, with two Angels; *after J. Parmensis.*
S. Margaret of Cortona; *after Tempesta.*
A dance of Dryads; *after Il Rosso.*
The Three Fates; *after Giulio Romano.*

Cort, Henri de, born at Antwerp, 1742; died in London, 1810. Pupil of Antonissen and G. Herreyns. Many of his pictures, which are landscapes, are in collections in England, in which country he lived many years. They are well finished, and have rich foliage, with cool, silvery skies. He was fond of openings in heavy foliage, with bright light or sunshine between, which discloses buildings and other objects in the distance.

Corte, Juan de la, born at Madrid (1587–1660). Painter to both Philip III. and Philip IV. He excelled in battle pieces and perspective views. Several of his works may be seen in Madrid.

Cortese, Jacopo, called Il Borgognone, born in Franche Conté (1621–1676). One of the most celebrated battle painters. Pupil of Cerquozzi. Many pictures are attributed to Borgognone which are the work of his imitators. In the Borghese Pal. there are two of his original works. Others are in the Pitti Gall. When in the height of his career, his wife died. He had not lived amicably with her, and was suspected of her murder. The sadness which this accusation induced led him to become a Jesuit. Besides his pictures he left a few etchings of battles, which are uncommonly effective in light and shade, and full of spirit.

Cortona, Pietro Berrettini da, born at Cortona (1596–1669). One of the most prominent among that class of painters called *machinists*. His works prove that he had great talent, in spite of their incorrectness and superficiality. He attempted to dazzle by great effect rather than to satisfy judgment or good taste. He acquired a passing reputation by his inventive powers and ready execution, but is now more justly valued. He painted a ceiling in the Palazzo Barberini at Rome, and frescoes in the Pitti Pal. in Florence. Some of his smaller pictures, good specimens of which may be seen in Paris, are pleasing in their bright, cheerful tints.

Cortot, Jean Pierre (1787–1843). This sculptor excelled in design, but we find a want of deep feeling in expression. In the Chapelle Expiatore the group representing Marie Antoinette, supported by Religion, is his work. He also executed a group in the pediment of the Palais des Deputés, symbolical of the glory of France, and the relief of "Napoleon crowned by Victory" on the Arc de l'Étoile.

Cosimo, Piero di (1441–1521). Pupil of Cosimo Rosselli. Said to have rivalled Leonardo in his early Florentine days. He was of a gloomy temperament, which is shown in his works, especially in the "History of Perseus," in the Uffizi. His chiaro-scuro is good, but depth of feeling is wanting in his pictures. His principal works are in Florence, but there are specimens in the Louvre, Berlin Mus., etc.

Cossa, Francesco. Little is known of the history of this painter. His name first appears in the history of Ferrara in 1456. He went later to Bologna, where there are two works of his, justly celebrated.

DEATH OF S. MARY OF EGYPT. BY PIETRO DA CORTONA.

One is an altar-piece in the Gall. of Bologna, representing the Madonna holding the Child on her lap, with a saint on each side, and one of the donors of the picture kneeling. It was painted in 1474. There is much dignity in his figures; his faces are of a noble type, his outlines clear, his extremities well drawn, and his draperies broad; but there is a fixedness in all that suggests statues as models, rather than living and moving beings. His wall painting in the Barracano is only uncovered on days of high festival. It represents an enthroned Virgin within a highly ornamented arch. On each side of the throne angels hold candelabra, and lower down are figures of a male and female who look up to Mary. It is said that they were portraits of Gio. Bentivoglio and Maria Vinziguerra, and the picture was painted at the request of Bentivoglio. The Madonna was a miraculous one which Cossa restored, and added the portraits. It has been restored, so that portions only of Cossa's work remain. These are the female in profile, the angels, the frame of the Virgin and Child, and the architecture. Both are remarkable works for their time.

Costa, Lorenzo, born at Ferrara (1460–1536). There is doubt as to who were the teachers of Costa, but it is easy to tell his earlier from his later works by the change and improvement in them. He painted much in Bologna, and his works may be seen in the churches and gallery of that city. In Ferrara, too, in the Constabili and other collections, there are pictures of his, and in most large collections in Europe. A "Dead Christ," at Berlin, is a good specimen of his manner. Among Bolognese artists he ranks next to Francia. He was his contemporary and co-worker. His color is less harmonious and delicate than that of Francia, but it is more powerful. In some of his works the architectural parts are overdone, as was the rule in Ferrarese art. After the fall of the Bentivoglio, who had been his patrons in Bologna, Costa entered the service of the Gonzagas of Mantua, where he passed the remainder of his life, and executed as many more works as he had before done in Bologna and Ferrara.

Cosway, Richard, born in Devonshire (1740–1821). An eminent miniaturist. He did not confine himself to that branch of painting, but nothing that he did outside of it compared in excellence with his miniatures, or added to his reputation. Small pictures of Venus, Cupid, etc., were his best subjects. There is a charming refinement in his miniature portraits of ladies, which are rather pale or delicate in color, and often in white dresses with light backgrounds.

Cotan, Juan Sanchez, born at Alcazar de S. Juan, 1561 ; died at Granada, 1627. A painter monk. A pupil of Blas del Prado. His finest pictures were for the Chartreuse of Granada. He was also a mechanic, and in the habit of repairing the water-pipes and clocks of the convent, making alarums, etc. The Mus. of Madrid has a fine *bodegon*, or kitchen piece, by Cotan, in which is a huge garden thistle, lying on a table surrounded by vegetables, while birds and fruits hang above.

Cotes, Francis, born in London (1725–1770). A portrait painter who is justly celebrated for his pictures in crayon, in which he excelled. His painted portraits cannot be praised.

Cotignola, Girolamo Marchesi da. Real name Marchesi ; called Cotignola from his birthplace (1475–1550). Pupil of Francesco Francia. His pictures prove him to have been a great artist. He had two distinct styles. The first was that of his master ; the other showed the effect of Roman study, the works of Raphael, etc. To the first belongs a "Coronation" in the Berlin Mus. There is much sweetness in the heads, but the arrangement of the picture is stiff and void of grace. A "Madonna" with kneeling Monks, in same Gall. shows his later manner.

Courtois, Jacques. See Cortese.

Cousin, Jean, born at Soucy, 1501. A painter, sculptor, architect, and writer. Little is positively known concerning him. He was origi-

nally a glass painter, and executed works of this kind at Sens. He is celebrated for his picture of the "Last Judgment," in the Louvre. It is in minute, hard style. P. de Jode engraved it in twelve plates. He was the author of a book of portraiture, published in 1603, in Paris. The monument of Louis de Brézé, in the Cath. of Rouen, has been attributed to Cousin. It is a beautiful work of the Renaissance style, and is more probably that of Jean Goujon, rather than Cousin.

Couston, Nicholas, born at Lyons, 1658; died at Paris, 1733. He studied at Paris under his uncle (Coysevox), and took the grand prize at the Royal Acad. at twenty-three. He went to Rome, where he studied principally the works of Michael Angelo and Algardi. He made a copy of the "Hercules," which is now at Versailles. After his return to France, he was much employed. His works, though executed with spirit, are wanting in the purity of the antique. His most important production was a colossal representation of the "Junction of the Seine and Marne." He also executed a bronze statue, representing the river Saone, for the city of Lyons. Some of his works are in the Cath. of Notre Dame.

Couston, Guillaume, born at Lyons (1678–1746). Brother of the preceding. He gained the grand prize of the Acad. and went to Rome. Returning to Paris, his reputation rapidly increased. Some of his best works were for the garden at Marly; the bronze statue of the Rhone, at Lyons; a bas-relief of "Christ with the Doctors," at Versailles; and statues of Louis XIV. and Cardinal Dubois, in the Musée des Monuments Français.

Couston, Guillaume, born at Paris (1716–1777). A son and pupil of the preceding. He took the grand prize and went to Rome, and, in 1746, was appointed Professor of Sculpture, and Keeper of the Sculptures in the Louvre. He executed the sepulchre of the father of Louis XVI.; a bronze of the "Visitation" in the chapel of Versailles, in bas-relief; and a statue of St. Roch in the church of that saint. For the King of Prussia he made statues of Mars and Venus; and a fine marble group for the Jesuits of Bordeaux, representing the "Apotheosis of St. Francis Xavier."

Coypel, Noel, born at Paris (1628–1707). He was, when quite young, employed at the Louvre, and became an Academician in 1659. He was appointed director of the French Acad. at Rome, whither he went in 1672, and presided for three years with great honor. He painted the four easel pictures representing scenes in Roman history, now in the Louvre; they were displayed in the Rotunda and much admired. After he returned to Paris he was employed at the Tuileries, and when seventy-eight years old painted the Vault of the ch. des Invalides, which was one of his best works. He also left the following etchings:—

The Virgin caressing the Child; two sizes.

The Holy Family.

Coypel, Antoine, born at Paris (1661–1722). Son of the preceding. This artist has been much admired by some, and severely criticised by others. His grace has been called that of the dancing-master, and his effects too theatrical. But he was very popular, was much employed in the royal palaces, and made painter to the King. He also left a considerable number of etchings, some of which are very fine, and all are executed in a masterly and finished style.

Coxcien or **Van Coxcyen, Michael,** born at Mechlin (1499–1592). Pupil of Van Orley. He studied also in Rome, and became an imitator of Raphael; indeed, he has been called the Flemish Raphael. In the Antwerp Gall. there is a "S. Sebastian," and a "Triumph of Christ" by this master; in the Mechlin Cath. a "S. Sebastian." His frescoes in the ch. dell' Anima at Rome are unimportant. His *chef-d'œuvre* was a copy of the "Adoration of the Lamb" by the Van Eycks. He painted this for Philip II. of Spain, and was two years in completing it. Much of it is well executed. He is said to have received more than £300, besides his living while at work on it. This picture was formerly in Madrid, but was taken away by the French. Some portions of it are in the Munich Gall. and some at Berlin.

Coysevox, Antoine, born at Lyons (1640–1720). Before he was seventeen he had distinguished himself by a statue of the Virgin. He studied in Paris, and progressed rapidly. In 1667 he was engaged by Cardinal Furstenberg to go to Alsace to decorate his palace. This occupied him about four years. When he returned to Paris he executed a statue of Louis XIV. and was commissioned by the province of Bretagne to make an equestrian statue of the same monarch. He became very eminent. Among his best works are: the tomb of the Cardinal Mazarin; the tomb of the great Colbert, in S. Eustache; the monument of Charles le Brun, in the ch. of S. Nicholas; the statue of the great Condé; the marble statue of Louis XIV. in the ch. of Notre Dame, etc. His bust by Lemoine is in the Musée des Monuments Français.

Cozens, John, died 1799. A landscape painter and drawing-master. He left many drawings, admirably executed, which are now highly prized by connoisseurs.

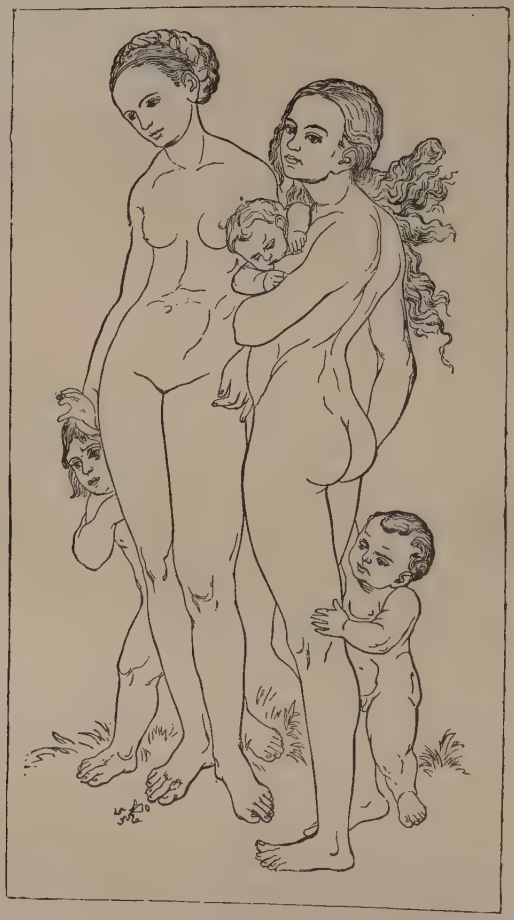
Craesbecke, Joost Van, born at Brussels, 1608. Pupil of Adrian Brower. He painted the same class of subjects as his master but did not equal him in color or execution. His works are very spirited. On account of having first followed the trade of a baker, and dying young (1641 ?), his works are rare. One of the best is in the Aremberg Gall. and represents his own atelier, with himself painting a group of men and women. This is undoubtedly his *chef-d'œuvre*. Kugler says, "The arrangement is easy; the heads full of life; the keeping in a cool harmony, and, with decided light-

ing, very delicate ; and the careful and spirited execution of solid impasto."

Craeyer, Gaspard de, born at Antwerp (1585–1669). Pupil of Raphael Van Coxis of Brussels. A contemporary of Rubens, who, it is said, admired his works. He was also the friend of Vandyck, who painted his portrait. Craeyer's pictures were mostly of Biblical subjects. His color was subdued, but truthful ; he had a free, masterly touch, and his feeling for beauty sometimes borders on the ideal. He was much admired in his time, and fully occupied. Many of his works were very large ; they are well drawn, and, in spite of their formality, impressive by their dignity. In the Mus. at Ghent he may best be judged. The best picture of the number there, is the " Coronation of S. Rosalie by the Infant Christ." This picture was carried away by the French, and returned. The " Martyrdom of S. Blaize," in same Mus., was his last work, executed when he was eighty-six years old. In the Munich Gall. there is an immense enthroned Madonna, with Angels, surrounded by Saints; the lower figures are portraits of himself, his brother, sister, and nephew. He had no wife. His own head is fine. His portraits resemble those of Vandyck. The backgrounds of his pictures were sometimes executed by other artists. A Virgin and Child enthroned, with surrounding saints, in the Vienna Gall. is considered by some critics his *chef-d'œuvre*. It is full of tender feelings. Works of his are also in the Louvre, Brussels Gall., etc.

Cranach, Lucas, born at Kranach (1472–1553). His family name was Sunder. His style seems to have been formed by Matthew Grünewald. He painted religious, mythological, historical, and *genre* subjects ; he also painted miniatures, was an engraver, and made drawings for wood-cuts. His drawing is the poorest feature of his works. His color was good, his execution finished, and his inventive powers varied. His characteristics were cheerfulness and grace, rather than grandeur or dignity, though he is not without the latter. He retained his powers to the time of his death, and his works are numerous. The most important one is the altar-piece at Weimar. The centre of this represents Christ on the Cross, and his own portrait and that of Luther is introduced. His works are at Prague, Leipsic, Schneeberg, and Gotha, as well as in the galleries of Munich, Berlin, Augsburg, the National Gall., and some private collections. The " Fountain of Youth," at Berlin, is a peculiar picture. On one side of the fountain old women are with much trouble assisted into the water, and emerge on the other side with youth and beauty. They dance ; a feast is spread, etc., and the only sad thing is that the men retain their age and their gray locks. His mythological pictures are naïve and somewhat graceful, but are

almost burlesques upon good renderings of such subjects. He was successful in the representation of childhood, as is shown in his various pictures of Christ blessing little children. Purely realistic subjects, such as hunting pieces, he treated well. His execution was



GROUP FROM A PAINTING BY LUCAS CRANACH.

so rapid that he was called "*celerrimus pictor*." He was in the service of Frederick the Wise, and was retained by his two successors, John the Constant, and John Frederick the Generous. When the latter was a prisoner for five years, Cranach remained with him, to

cheer him by his art and his society. In Wittenberg he was much respected, and was elected Burgomaster. His prints are scarce and much prized. The following are some of the best.

Copper-plates.

Portrait of John Frederick, Elector of Saxony, with an Angel holding a Crown of Laurel; very scarce.

Portraits of Frederick and John, two Electors of Saxony; half length; one holding a Chaplet. 1510.

Christianus II. *Danorum rex*, etc.

Martin Luther, in a Monk's Habit.

Temptation of Christ; L. C. W.; very scarce.

Wood-cuts.

Half length of an Elector, with a Book, before a Crucifix; marked with the Dragon; 1552; scarce.

Philip Melancthon; full length.

Emperor Charles V.; full length.

Emperor Ferdinand; full length.

Adam and Eve in Paradise. 1509.

The Annunciation.

S. John preaching in the Wilderness. 1516.

The Passion of Christ; in fourteen prints; entitled *Passio D. N. Jesu Christi*, etc.; 1509; very fine.

The twelve Apostles; very fine.

Paris dying on Mount Ida, visited by the three Goddesses; 1508; fine.

M. Curtius plunging into the Gulf.

The great Tournament. 1509.

The little Tournament. 1509.

Cuts in Chiaro-scuro.

S. George and the Dragon.

S. Christopher carrying the Infant Jesus. 1507.

Venus and Cupid.

Cranach, Lucas, the Younger, died 1586. He formed his style after his father and Albert Dürer. In the principal ch. of Wittenberg, there are several of his works, and they are also in the galleries at Munich, Dresden, etc. No doubt some of the pictures attributed to the father, were the works of the younger. He had grace and sweetness, and his color was often glowing. He was also a Burgomaster at Wittenberg.

Crawford, Thomas, born in New York, 1813; died in London, 1857. No striking event marked his youth, and his advance in art was a healthful and systematic process. Next to Rome, Munich is, of all the cities of Europe, severely critical of statuary. It is there-

fore sufficient to establish Crawford's claim to eminence to say that, at the time of the casting of his two great statues, that German city expressed its enthusiasm by the celebration of impromptu festivals. At the completion of the Beethoven, some of that composer's grandest music was performed under the united auspices of the court and the artists. When Crawford went to Munich to see his Washington in bronze, on the evening of his arrival, he was surprised to find it in the midst of a large and gloomy arena; but suddenly, as he approached, numberless torches flashed their light upon his work, and a hundred German voices greeted him in a triumphant song. For years the studio of Crawford was one of the homes of travellers in Rome, and he became, through his works and the charm of his manners, the friend of the lovers of art in every country in which the word art is used. The following are his principal works and the places where they may be found: The statue of Beethoven, Boston Music Hall; statue of James Otis, Chapel of Mount Auburn; the "Indian," New York Historical Society; the "Orpheus," "Adam and Eve after the Expulsion," a "Shepherdess," and a bust of Josiah Quincy, Boston Athenæum; a statue of "Flora," New York Central Park; "Children in the Wood," owned by Hon. Hamilton Fish, New York; "Boy Playing Marbles," by Hon. Stephen Salisbury, Worcester, Mass.; the bust of his wife when a bride, and several busts of Washington were owned by the late John Ward, of New York. His most elaborate monumental works are in Washington, D. C., and Richmond, Va.; while his "Pandora," "Dancing Jenny," — for which his daughter, now deceased, was the model,— "Cupid," "Genius of Mirth," "Flora," "Indian Woman," "Hebe and Ganymede," "Mercury and Psyche," "Daughter of Herodias," "Aurora," "Peri," etc., as original or repetitions, are widely distributed. Crawford executed no less than twenty-two bas-reliefs from classic, Scriptural, and other subjects. Eighty-seven plaster casts of his works were presented by Louisa W. Crawford to the commissioners of the Central Park, and are now arranged in a building where they can be seen by visitors. His works embody the history of his life, in which there were few remarkable events. The disease of which he died was extremely painful, a tumor on the inner side of the orbit of the eye. The pressure on the brain was removed by medical skill, and he retained his mind until his last moment. His remains were brought to New York and interred at Greenwood. As we consider his life, it would almost seem from the intensity of his application and the results of his labor, that the time of his early death had been revealed to him and urged him on to work while his day lasted.

Credi, Lorenzo di, died 1537. A fellow-pupil with Leonardo da Vinci under Andrea Verocchio. He surpassed his teacher, but not Leonardo. His favorite subjects, and those in which he best suc-

ceeded, were Madonnas and Holy Families. His best pictures are in Florence, at the Uffizi, and an "Adoration of the Shepherds," formerly in S. Chiara, now in the Acad., is one of his happiest efforts. There is a Madonna and Child with Saints, in the Louvre, which Vasari called his *capo d'opera*. The Berlin Mus. has fine specimens of the pictures of Credi, and there are two small, but characteristic ones in the National Gall. Credi copied the works of Leonardo most successfully.

Cresilas. A sculptor of Athens who competed with Phidias, Polycletus, and Phradmon in making the statue of an Amazon for the Ephesian temple of Diana. A "Wounded Amazon" in the Capitol at Rome, is believed to be a copy of that by Cresilas, who took, as we are told, the third rank in the contest. He also made a beautiful bust of Pericles, and there are three now existing which have some claims to being copies of it; they are in the Vatican, the British Mus., and the Glyptothek at Munich.

Crespi, Gio. Battista, called Il Cerano from his birthplace (1557–1633). One of the most eminent pupils of the Procaccini school of Milan. He was mannered, but he was also powerful. The Brera has some excellent works of his, and there is a fine one in the Berlin Mus. He was also a sculptor and architect, and executed the colossal statue of S. Charles Borromeus, in the Lago Maggiore, for his patron, Card. Borromeo.

Crespi, Daniele (1590–1630). Son of the preceding. Also distinguished among Milanese painters.

Crespi, Giuseppe Maria, called Lo Spagnolo di Bologna (1665–1747). Pupil of Cignani. He had a capricious fancy, and was tempted to caricature, even in religious subjects. His manner of working was as coarse as that of his master was fine. His execution was free, but in some cases so slight, that parts have disappeared. His figures sometimes appear to be thrown upon the canvas. Of his works at Dresden, that of the "Seven Sacraments" is remarkable. The "Cumæan Sibyl," at Vienna, is a good specimen of his style. He was a good copyist of the old masters. He left several etchings from his own designs.

Cristofori, Fabio, and his son, **Pietro Paolo.** Two fine mosaists. They executed for S. Peter's the "Communion of S. Jerome," after Domenichino; the "S. Petronilla," after Guercino, and the "Baptism of Christ," after Carlo Maratti.

Crivelli, Carlo, born at Venice. His earliest known work is dated 1468, and his latest, 1495. He was one of the best of the tempera painters of Venice. His pictures are well executed, and not badly colored, but they are hard and ugly in expression. He was fond of painting garlands of flowers, or fruit on gold grounds, as ornaments to his pictures; these were excessively rigid in effect. When his works are chronologically studied, there is much interest in tracing

the changes and improvements in his manner. The honor of knighthood was conferred on Crivelli in 1490, by Prince Ferdinand, of Capua. Some of the best works of this master in any Gall. are in that of London. The Brera, Berlin Mus., Borghese Pal., Vatican

S. LUCIA. BY CRIVELLI.

Gall., and Kensington Mus., all have his pictures. A "Pietà" of 1493, now in the Oggioni Coll. at Milan, was his best and probably last work. He had much talent, but his pictures are not pleasant. They are very numerous, and are in many private collections and in the churches of Massa and other places.

Crome, John, born at Norwich (1769–1821). A good landscape

painter. His sun effects and moonlight scenes are especially excellent. Sandy or pebbly beaches he also painted well, and his water views were made effective by bright lights thrown on the water in the distance. His color is sometimes very rich. He also left some etchings, which are good.

Cross, John, born at Tiverton (1819–1861). Studied in Paris. In 1847 he gained a prize of £300 for his picture of "Richard Cœur de Lion forgiving Bertrand de Gourdon," which was purchased by the English government, and is now at Westminster Pal. For several years he sent pictures to the Exhibition, but in the end his "Storm Scene on the Cliffs" was rejected by the Acad. He died in great poverty, and broken-hearted at his want of success in the art he loved.

Curia, Francesco, born at Naples (1538–1610). This artist painted several imposing altar-pieces for churches in Naples. That in S. Maria della Pietà has been a model to Neapolitan painters.

Curradi or **Currado, Francesco,** born in Florence (1570–1661). Pupil of Battista Naldini. His best works were historical subjects, easel size. Two of his finest ones are in the Florence Gall.

Cuyp, Jacob Gerritze, called Old Cuyp, born at Dort (1580?–1642?). Although much eclipsed by his son, this artist merits honorable mention. A pupil of Abraham Bloemaert. He painted landscapes and battle pieces, but excelled most in portraits. He was skilful in the arrangement of family groups. His color was fine, and may be described as sunny. Berlin Mus., No. 743; Amsterdam Gall., No. 60.

Cuyp, Albert, born at Dort (1606–1672). Son and pupil of the preceding. Little is known of the life of this great painter. His favorite subjects were landscapes, with cattle and other animals. Frequently they were lying beside a river. He also painted winter scenes with good effect; still-life, fowls, hens, ducks, etc., were all painted by him. He was remarkable for his atmospheric effects, and as we look at his pictures we can almost feel the chill of the damp morning, or the heat of the high noon which he has painted. His colors, too, are managed with great skill; and the contrasts of light and shade, of dull and bright, were perfectly understood by him. But there is a certain monotony in the heads of his cattle; and his pictures were never very carefully finished. He was not appreciated for a long time, and his paintings had no large sale even at moderate prices. The English first gave them their proper value, and many of them are in England, both in public and private collections. Smith's Catalogue numbers 336 of his pictures. No. 53, National Gall., is called his masterpiece, and represents a morning landscape with two cows reposing in the foreground, and a woman talking with a horseman. Some of his works are in the Munich Gall. and the Louvre, but are wanting in most Continental collections.

D.

Daddi, Bernardo, born at Arezzo. Flourished about 1355. Pupil of Spinello Aretino. Some of his works remain in Florence, and his name is among those who approved the original statutes for the founding of the Compagni of Florence. The object of this society was the meeting together of artists to afford each other assistance, and to thank God for the prospered state of art at that time. It seems to have been largely a religious institution, and assembled in a chapel of S. Maria Nuova.

Daelliker, John Rudolph (1694–1769). A Prussian portrait painter who lived at Zurich and Berne several years, and then studied in Paris, after which he returned to his own country. His drawing was correct, his color beautiful, and his execution masterly.

Dahl, Michael, born at Stockholm, 1656; died in London, 1743. After visiting France and Italy he settled in England, where he made a fine reputation as a portrait painter.

Dahl, John Christian (1788–1857). A Norwegian landscape painter. He was intended for the Church, but he loved art too well to devote himself to anything else. In 1811 he went to Copenhagen and found friends who enabled him to study at the Acad. Before this he had received but little instruction. He went afterwards to Dresden, and later, in the suite of Prince Christian of Denmark, he visited the Tyrol and Italy. He was an acute observer, and an accurate imitator of nature, and represented her well in various forms; but his best works were representations of stormy northern seas, although his Italian skies and sultry atmospheric effects, and his Tyrolese passes, are well painted. His works are to be seen in all parts of Europe; some are in America, but the larger number are in the galleries of Copenhagen and in Berghen, his native city, and other places in Norway.

Dalmasio, Lippo di, born at Bologna. Flourished towards the end of the 14th century. Called "dalle Madonne," on account of the beauty of his Madonnas. It is said that his works were done in oil colors, which is interesting in connection with the much-discussed question of the time when these were first used.

Damer, Hon. Anne Seymour (1748–1828). A distinguished sculptor. Daughter of Field-Marshal Conway. While still young, in conversation with Hume, Miss Conway criticised some plaster casts they had seen. Hume told her it was more easy to criticise than to do better. She immediately obtained some wax and modelled a head which she showed him. It had merit enough to surprise him, but he suggested that it was much more difficult to chisel than to model. She then proceeded to execute a bust in stone, which, though rude, demanded his admiration. From this time she devoted

herself to art. She studied under Ceracchi, and in the studio of Bacon acquired the technicalities, and learned the elements of anatomy from Mr. Cruikshank. She visited Italy in order to better study Grecian art, and endeavored always to imitate its pure and simple style. She married the Hon. John Damer in 1767, but the marriage was an unhappy one, and he committed suicide in 1776. She had travelled considerably and had written some things which she at one time intended to publish, but in her will she commanded all her papers to be destroyed, and among them were not only her MSS. but many interesting and valuable letters. She declared that the distinction of being an artist was all that she desired, and requested that her working apron and her tools should be placed beside her in her coffin. She executed a large number of works, among which are the following: A marble statue eight feet high, in the Registry Office, Edinburgh; two colossal heads in Portland stone, which ornament the key-stone of the bridge at Henley-upon-Thames; a bust of Fox, which she presented to Napoleon Bonaparte in person in 1815, and in return for which she received a snuff-box with the portrait of the emperor set in diamonds; a bust of Lord Nelson, who was her friend, and sat for this bust immediately after his return from the Battle of the Nile; this she presented to the city of London, and it is in the Common Council Chamber at Guildhall; busts of her father, of Sir Humphry Davy, of her mother, and of herself. One of the latter is in the Royal Gall. at Florence, and another is in the British Museum.

Danby, Francis, born in Wexford County, Ireland (1793–1861). He was most successful as a painter of calm evenings at sea; generally sunset scenes, with which he frequently connected some poetic incident or sentiment.

Dance, Sir Nathaniel, born in London (1734–1811). Pupil of Francis Hayman, and travelled in Italy for improvement during several years. He painted in various styles. Some of his portraits are likened to those of Sir Joshua Reynolds. Some of his works remind one of Hayman or of Hogarth, and again they are more like Italian paintings. Dance married a fortune, had a seat in Parliament, was made a baronet, and took the name of Holland. He did not abandon painting entirely, but sometimes sent works to the Exhibition as an amateur.

Dandini. The family of artists by this name were quite important in their time. The most distinguished was Vincenzo, a pupil of Pietro da Cortona, whose style he imitated. Some of his works remain in Florence. He died 1675.

Daniell, Thomas, born at Kingston-on-Thames (1749–1840). Distinguished for pictures of Oriental scenery. Together with his nephew, William Daniell, he passed ten years in India, and made illustrations for a work descriptive of that country, which was pub-

lished in six volumes, in 1808. Their works are so united that they must be considered as almost one artist.

Dannecker, Johann Heinrich, born at Stuttgart (1758–1841). He gained the prize in the Acad. founded by the Duke Charles Eugene. His statue was that of Milo. This entitled him to the royal pension, with which he went to Paris, from there to Rome, where he remained seven years, and then returned to Wurtemburg to be appointed Director of the Acad. with 15,000 fr. a year. For fifteen years he was considered a fine sculptor, but his health failed, and others of his country surpassed him. There was a delicate feeling for nature, and noble expression in the heads of Dannecker, and his figures were light and graceful. The "Ariadne" in the coll. of M. Bethmann of Frankfort is one of his best known and most admirable works. He also executed a Cupid, a statue of Alexander, and the monument of Count Zeppelin. His figure of Christ, upon which he labored eight years, belongs to the Emperor of Russia. His statues and portrait-busts are numerous. The "Maiden lamenting the Dead Bird" is fine; in Stuttgart, on a fountain in Neckar Street, there is a Nymph pouring out water, and on a reservoir in the palace gardens two reposing Nymphs, which display the fine architectural taste of this master.

Dante, Girolamo, celebrated for his copies of his master, Titian. Sometimes, it is said, Titian finished his works with a few strokes, and then it was impossible to see that they were copies. His own designs were meritorious. There is a good work attributed to him in S. Giovanni in Olio.

Dario da Treviso. Flourished about the middle of the 15th century. Disciple of Squarcione. But one of his pictures remains, and that is a "Virgin of Mercy" in the Bassano Gall. It was the custom, in his time, to paint the outsides of houses, and many decorated by him are seen at Serravalle, Conegliano, and Treviso.

Daullé, Jean, born at Abbeville (1703–1763). One of the most eminent and excellent engravers of his time.

Daven, Leon, called also Daris and Danet, an engraver whose birthplace is not known. He distinguished himself in Florence and Rome about 1540. When Primaticcio went to France, Daven accompanied him, and engraved plates after his works. His plates are esteemed by collectors. They are frequently marked with his initials, L. D.

David, Gerhard, born at Oudewater. Settled at Bruges 1487, and died there 1523. In the Acad. of Bruges there are two of his pictures illustrating the judgment of Cambyses upon the unjust judge, Sisamnes. The first represents his seizure, and the second his flaying. Herodotus says that the son of Sisamnes succeeded his father in office, and that his judgment-seat was covered with his father's skin. The pictures of David have the figures three quarters life size.

They are well colored, and the heads are expressive, but the subject of the second is too horrible. In the same Gall. there are also two miniatures on vellum by this artist.

David, Jacques-Louis, born at Paris (1748–1825). He was considered the first master in modern art, at the close of the 18th century. He had great power, but his taste and judgment may well be questioned. So great was his admiration for the antique that his pictures are repetitions of the ideal Greek physical proportions, and his costumes might be called heroic Greek. Some of his works are merely groups of statues — the flesh is as hard as marble. He was active in the revolution, but returned to the practice of his art. Napoleon honored him, and he painted the "Passage of S. Bernard," and other scenes from the life of the Emperor. After the return of the Bourbons, David was banished, and lived in Brussels, where he executed many of his best works. His family were not allowed to bury him in France.

David, Pierre Jean, born at Angers (1789?–1856). He went when young to Paris to study sculpture. He was in very poor circumstances until he by some means made the acquaintance of David the painter, who instructed him gratuitously, and otherwise assisted him. In 1811 he obtained a prize which secured to him a pension, and enabled him to go to Rome. He studied closely, and upon his return to Paris was constantly employed. He executed many colossal works, large numbers of busts, and more than 90 medallions. Among his works may be mentioned the statue of Mme. de Staël; that of Talma, for the Théâtre Français; colossal statue of King René at Aix; Fénélon's monument at Cambray; statues of Cuvier; one of Jefferson in Philadelphia, etc., etc. He executed busts of Goethe, Schelling, Dannecker, and many others. He was a Knight of the Legion of Honor, a member of the Institute, and a Professor in the Acad. of Painters, besides belonging to other academies. He is called David of Angers to distinguish him from David the painter.

Dawe, George, died 1829. An English portrait painter who went to Russia, and is said to have painted 400 portraits of the leaders of the Russian army which fought against Napoleon I.

Deas, Charles, born in Philadelphia (1818–——). From his earliest youth his inclination for art was plainly manifested. He was of a nervous temperament and strangely sensible to color. He had executed several pictures when he saw Catlin's Indian Gallery. From this time he desired to represent scenes from Indian life, and as his brother was stationed at Fort Crawford, every opportunity was his for the study of their wild habits and customs. He attended their councils, feasts, dances, etc. He established himself at St. Louis, and there found patronage and appreciation. He was deranged in his later life, and died in an asylum where he had been

for a long time. The following are the subjects of some of his pictures: "Long Jake;" "The Trapper;" "The Wounded Pawnee;" two scenes from the history of Wenona; "The Last Shot;" "Hunters on the Prairie," etc.

Decamps, Alexander Gabriel, born at Paris (1803–1860). A painter of landscapes, animals, and *genre* pictures. He often represented Eastern scenes with striking lights and effective contour. At the Paris International Exhibition of 1855, there were forty-four paintings besides drawings by this artist. His subjects were always popular, because illustrative of the life about him. He was thrown from his horse against a tree, and killed, while hunting in the forest of Fontainebleau.

Decker or **Dekker**. There are nine artists of this name mentioned by different writers, and the confusion concerning them is so great, that it is quite impossible to give a clear account of any one. *The* Decker lived in the 17th century, and painted pictures closely resembling those of Ruysdael, and like the latter excelled in representing river scenery and running water. His works are well finished, his perspective correct, his cottages well done, and though his tone of color is sometimes dark, he relieves it by silvery skies. His works are placed in the most important collections. The figures in some of his pictures were painted by Adrian Van Ostade and A. Van de Velde.

Deelen, Dirk Van, born at Heusden. Flourished from 1640 to 1670. He painted architectural subjects, both exterior and interior. His perspective was good, his color clear and pleasing, and his execution finished. His indication of separate forms is somewhat too prononcé, and reminds us of older artists. The figures in his pictures were done by others. His works are not numerous in public galleries. The Vienna Gall. has two of the finest, both representing grand buildings with columns. At the Mus. of the Hague, there is a view of the Binnenhof with the last great meeting of the States General, which took place in 1651; Berlin Gall., a view of antique buildings, dated 1647, clear and delicate in tone. One of his best pictures in England is a church interior in the coll. of Mr. H. T. Hope.

Delacroix, Eugene, born at Charenton, S. Maurice (1799–1863). Under the Directory, his father had been Minister of Foreign Affairs, and held other offices of honor. The son had the prospect of some fortune, but all was lost, and he was obliged to struggle hard for the barest necessities of existence. He entered the studio of Guérin when eighteen years old, and there became the friend of Géricault. He first exhibited in 1822, and his subject was that passage from Dante's "Inferno" in which the poet recognizes some of his old townspeople among the condemned who float upon the lake which surrounds the infernal city. This work made a great impression. It was purchased for the Luxembourg Gall. Baron Gros was so

much pleased with it, that he invited Delacroix to his studio, and assured him he could obtain the "prix de Rome." But Delacroix was not anxious to follow in the accepted path, and so offended those in power, that he received no large commissions, and after painting the "Massacre of Scio" (Luxembourg Gall), and "Sardanapalus," he was compelled to execute small works for private collections as a means of support. He also designed illustrations for "Faust" and "Hamlet." The former were approved by Goethe himself. In 1830, he went to Spain, Algiers, and Morocco, and on his return painted a picture of three Algerine ladies smoking the *narghile*. He now found a patron in M. Thiers, Minister of the Interior under the new order of things, and received orders for the decoration of the Throne-room in the Chamber of Deputies. He was severely criticised by other artists, but his work when finished was magnificent in effect. He was prosperous from this time, and some of his large pictures were placed at Versailles; others are in many of the churches of Paris, and another important commission was given him in the library of the Chamber of Peers. His works, when considered as a whole, are powerful in the extreme, but lose their effect when examined in portions. His color was rich and bold, his design free and spirited, and his expression well suited to his subject. His works are numerous and varied in character. He became a member of the Institute in 1857.

Delaroche, Paul, born at Paris (1797–1856). Pupil of Baron Gros. A great painter. His best works are illustrative of subjects of much interest, such as the "Death of the Duke de Guise," 1835; "Napoleon at Fontainebleau," 1847; "Cromwell contemplating the Remains of Charles I.;" "Condemnation of Marie Antoinette," etc. His largest work is the "Hemicycle," in the theatre of L'École des Beaux Arts, at Paris. It contains seventy-five life-size figures, and employed him three years. It represents the arts of different countries and times, by groups of portraits of the artists of those times and nations. Delaroche married the daughter of Horace Vernet, and it is said that the figure which symbolizes Gothic architecture is her portrait. The pictures of Delaroche appeal forcibly to the heart. His design was in a good degree academical, or uniform, but many of his works are free from conventionalities. His color has rarely been excelled, and in some of his small religious pictures, there is sentiment of a high character. He was a member of the Institute, a professor in L'École des Beaux Arts, and received the Cross of an officer of the Legion of Honor. His principal works have been well engraved by S. W. Reynolds, Desclaux, Henriquel-Dupont, Martinet, A. and J. François, and other fine engravers.

Delft, Jacob. A Dutch portrait painter of the 16th century. There is a very remarkable female portrait by him in the Städel Institute, at Frankfort.

Delft, Johann William, born at Delft. Son of the preceding. There is in the Hôtel de Ville, at Delft, an archery piece dated 1592, by this artist. But he was a better engraver than painter, and at length gave all his time to that art. He engraved many portraits, especially after Mirevelt, whose daughter he married. His heads are finely drawn.

Delli, Dello, born about 1404. He was about twenty years old, when his father, who was keeper of the fortress of Montecerro, surrendered to the Duke of Milan. For this he was sentenced to death, and fled to Sienna. From here they went to Venice, and at last Dello emigrated to Spain, and lived in Seville many years. He gained a fortune and the title of "Cavaliere," which was recognized in Florence upon his return to Italy. In the ch. of S. M. Novella, at Florence, there are twenty-four pictures representing episodes from the Genesis, said to be the work of Dello. These are very weak and imperfect, and it does not appear that one who painted them could have gained reputation for excellence in any country. Dello was the friend of Paolo Uccelli, and it is said that the latter painted the portrait of Dello, in the figure of Shem, in his picture of the "Drunkenness of Noah."

Delmont, real name Deodat van der Mont, born near Antwerp (1581–1644). The earliest scholar of Rubens. His works are very rare. No. 300, Antwerp Mus., is a representation of the "Transfiguration" by him, and has no great merit.

Denis or **Denys, Simon,** born at Antwerp (1750–1815). He painted landscapes and cattle. He resided many years in Italy, and died in Naples. His botanical representations are fine and very accurate. His works are much valued.

Denner, Balthasar, born at Hamburg (1685–1749). If the exact and toilsome imitation of nature would make a great artist, Denner would be at the head of the first rank. His best works are bust portraits of old people, with not a freckle, a hair, a wrinkle, or a speck left out. Two very striking pictures of this kind are at Vienna; another, No. 1014, Berlin Mus. But he sometimes painted family groups and other likenesses, and many of his portraits remain at Schwerin, where he was much employed by the Duke of Mecklenburg-Schwerin. His miniatures executed late in life, both in oil and water-colors, are very fine. In the city library of Hamburg, there is a series of these in water-colors.

Desplaces, Louis, born at Paris, 1682. An eminent engraver. His best plates are after Jouvenet. He used both point and graver.

Desportes, François, born at Champigneul (1661–1743). An eminent painter of animals, especially dogs. He was a great favorite with Louis XIV., who employed him in the palaces of Versailles, Fontainebleau, and Meudon, and gave him the office of painter to the king. His own portrait, as a sportsman with dead game and a dog,

painted by himself, is in the Louvre. Desportes was without doubt in England, and painted some pictures there.

Detroy, Jean-François, born at Paris (1679–1752). This artist passed many years in Italy, was Director of the French Acad. at Rome, and President of the Acad. of S. Luke. He painted a variety of subjects; large altar-pieces, *genre* subjects, and myths and stories for the Gobelins' tapestries. His execution was very careless, but his designs exhibit great ability. In the Louvre is one of his best works, dated 1732, and representing the first Chapter of the Order of S. Esprit, held by Henri IV. in the convent of the Grands-Augustins.

Deutsch. See Manuel.

Devis, Arthur, born at Preston, Lancashire (1708–1787). He could not be termed a miniaturist, and yet his portraits were small, often full lengths 15 or 18 inches high. He gave them the appearance of fancy sketches by putting them in a room or in a landscape, and paying great attention to all the details of finish. His color was cool, but his heads are very expressive, even when thinly painted.

Devis, Arthur William (1762–1822). Son of the preceding. He painted life-size portraits in a somewhat theatrical style. When but twenty years old he was appointed draughtsman to the East India Company, and started for a voyage round the world. He suffered shipwreck and many hardships, but at length reached Bengal, where he painted for a time. Returning to England he executed historical subjects, one of the best of which is the "Death of Nelson," at Greenwich Hospital. He grouped his figures well, and his portraits were full of character; he made good use of light and shade, but his color was brown and thin. Many of his portraits are excellent.

Diaz, Diego Valentine. A Spanish painter of architecture and history. He founded a hospital for orphans at Valladolid, and his most creditable work was done there. In the Mus. at Valladolid there is a "Holy Family" by Diaz.

Diepenbeck, Abraham van, born at Bois-le-Duc (1607–1675). This artist was originally a painter on glass, and the windows of a chapel in the Cath. of Antwerp were his work. He spent a long time in Italy, and went also to England. His whole manner shows that he was the pupil of Rubens; but he used more impasto than his master, his colors are more blended, and the whole work smoother. He was a figure painter, decidedly, but his backgrounds were well done and very varied, embracing lake and river scenery, houses and terraces, landscape and sea. He also painted animals well, and loved to represent horses. Antwerp Mus., "Ecstasy of S. Bonaventura;" Vienna Gall., "Vanity of all Earthly Things;" Berlin Mus. and Louvre, "Clœlia fleeing from Porsenna." His *chef-d'œuvre* was long attributed to Rubens, and is the altar-piece of the ch. of Deurne, near Antwerp, representing "S. Norbert giving the Cross and his

Benediction to Waltman, first Abbot of S. Michel." Perhaps no works of his so well display his powers of invention as the designs he made for engravers, among which were those for "The Temple of the Muses," engraved by Cornelius Bloemaert.

Diest, Adrian van, born at the Hague (1655–1704). A landscape painter of some merit. He occasionally painted portraits also. His pictures would be called decorative works, but they are bold and spirited in effect. His skies were pale blue, and his whole tone of color silvery gray; sometimes he made large gray clouds with lighted edges of a delicate yellow. His men-of-war and fishing boats were good, and his foreground figures spirited. He executed a few etchings from his own designs, in a slight, masterly manner.

Dietisalvi, Petroni. In the latter part of the 13th century it was the custom to have the registers and books of the public offices adorned with paintings of the arms of the people and "commune," or with portraits of the officers who kept the books. Dietisalvi painted in 1264 and 1269 two such book-covers, which are now preserved in the Acad. of Arts at Siena. They are very curious and interesting on account of their authenticity and age. M. Ramboux, of Cologne, made a full collection of these curiosities, and among them was a portrait by Dietisalvi.

Dietrich, Christian Wilhelm Ernst, born at Weimar (1712–1774). Pupil of his father and Alexander Thiele. He especially loved the painting of *pasticci*, and succeeded well with the works of Rembrandt, Everdingen, Ostade, Poelemberg, Heinrich Roos, and Salvator Rosa. He had no originality, and his color and execution were subject to much criticism, yet he had great popularity and his works are numerous. The Dresden Gall. has 51, and all the German galleries have specimens of his brush. In the National Gall. the "Wandering Musicians" is an unusually good work of this artist. The engraving of Wille has made it well known. But Dietrich was more worthy of praise for his etchings than for his paintings. These can only be admired, and as he often destroyed his plates after making a certain number of impressions, some of his prints are now rare. Among these are the following: —

Lot and his Daughters; scarce.

Abraham going to sacrifice Isaac; 1730; scarce.

Another of the same subject differently designed; very scarce.

The Repose in Egypt; 1732; scarce.

Descent from the Cross; style of Rembrandt; 1730; scarce.

The Disciples at Emmaus; extremely rare.

Famine and Pestilence; 1731; very scarce.

Nero dying, tormented by Furies and the Shade of his Mother; scarce.

Jupiter and Antiope; 1735; one of the best; scarce.

The Alchymist in his Laboratory; 1731; style of Rembrandt; scarce.

Dobson, William, born in London (1610–1646). Pupil of Robert Peake. Dobson was a portrait painter of much merit. His color was good and his drawing excellent. Vandyck was attracted by the sight of one of his pictures, sought him out, and recommended him to Charles I. After the death of Vandyck, the king gave Dobson the appointment of sergeant-painter to his Majesty. His pictures in some points resemble those of Lely and Vandyck, but the resemblance is not sufficient to lead to any confusion in their works. His portraits have much dignity, and the face shadows are sometimes very dark. He did not succeed in historical subjects. He lived extravagantly, and was poor and dissipated at the time of his death.

Does, Jacob van der, born at Amsterdam (1623–1673). Pupil of Nicholas Moyaert. He went to Rome when the works of Pieter van Laer were very much in vogue, and Does adopted the same class of subjects, which were scenes from peasant life, markets, robber-subjects, etc. The landscapes of Van der Does were principally Italian, and he introduced sheep and goats successfully. His works are rare in public galleries. There is a fine one in the Vienna Gall. It represents an antique fountain around which a flock of sheep and a laden mule are resting, with a shepherdess and some children near. The clearness and power of color suggest Rembrandt. Brunswick Gall., No. 41, is another fine work of this master. He executed one etching, dated 1650, which represents five sheep, and is as good as his pictures.

Does, Simon van der. Son of the preceding (1653–1717). He painted the same subjects as his father, and also small portraits and domestic subjects. He did not equal his father. There are three of his works in the Amsterdam Mus. He also etched a few plates of landscapes with cattle.

Dolci, Carlo, born at Florence (1616–1686). School of Matteo Rosselli. He painted few historical pictures. His best works were Madonnas and penitent Saints. These he painted with great delicacy and grace. There was also much sentiment in them, which sometimes became affectation. There is a great difference in the quality of his works, but they are all valuable. They are not rare in galleries. His most important historical picture is in the Pitti Pal. It represents S. Andrew praying by the Cross, previous to his execution, and is dated 1646. He especially excelled in the painting of the hands. His representations of the Mater Dolorosa, S. Apollonia, and the Magdalene are very beautiful, and find many passionate admirers. He had many imitators, and his pictures were often copied. This was done best by his daughter Agnese, who also executed original works, but never equalled her father.

ENGRAVINGS AFTER THE WORKS OF CARLO DOLCI.

Engraver, BARON, Bernard. S. Cecilia.
Engraver, BARTOLOZZI, Francesco. Madonna and Child.
Engraver, BASAN, Francis. Christ breaking the Bread.
Engraver, CARDON, Anthony the Younger. Salvator Mundi.
Engraver, EARLOM, Richard. The Virgin and Child with S. John Salvator Mundi.
Engraver, FAUCCI, Carlo. The Martyrdom of S. Andrew.
Engraver, GARAVAGLIA. Bust of Mary, *Mater pulchræ dilectionis.* Magdalena with the oil-flask.
Engraver, KILIAN, Philip Andrew. Daughter of Herodias with the Head of S. John. S. Cecilia.
Engraver, MARRI, G. Carlo Dolci, after himself. (Tosti Coll.)
Engraver, ROSSI, Andrea. A Bust of the Virgin.

Domenichino, real name Domenico Zampieri, born at Bologna (1581–1641). The most distinguished painter of the school of the Carracci. His originality was not large, but his expression and color command admiration. He has been often criticised for allowing the auxiliary parts of his works to detract from the interest of the principal figure. It is true that he did this ; *par exemple*, in his picture of "S. Cecilia bestowing her Goods," it is not the Saint herself who holds the attention, but the group of poor people below who struggle for the gifts thrown from the balcony above, and who are most powerfully represented; and in the "Scourging of S. Andrew," the women thrust back by the executioners are the great excellence of the work. He imitated the designs of other artists, but not with servility, for there is individuality in his heads, as well as grace and a noble beauty. His most noted work is the "Communion of S. Jerome," in the Vatican, considered by many second only to Raphael's "Transfiguration," among all the pictures in Rome. His other important works in Rome are, the "Four Evangelists" in the pendentives of the Cupola of S. Andrea delle Valle; two scenes from the life of S. Cecilia, in S. Luigi; "Scourging of S. Andrew," in chapel of that saint on Monte Celio; the "Martyrdom of S. Sebastian," in S. M. degli Angeli; "Diana and her Nymphs," Borghese Gall. Other famous pictures of his are, "Scenes from the Life of the Virgin" in a chapel of the Duomo at Fano; the "History of S. Nilus" at Grottaferrata; a "Guardian Angel defending a Boy from Satan," Studj Gall., Naples; an "Inspired S. John," S. Petersburg, coll. of Prince Narischkin; same subject at Castle Howard; "Pious Women dressing the Wounds of S. Sebastian," Städel Institute, Frankfort; and the "Martrydom of S. Agnes," Bologna Gall. His most important work at Naples was a series of subjects from the life of S. Januarius, in the chapel Tesoro of the Cath. It is believed that he was poisoned by Neapolitan artists. He left Rome on account of the persecutions of

COMMUNION OF S. JEROME. BY DOMENICHINO.

Vatican.

rivals, only to meet death at Naples. The landscapes of Domenichino are deserving of attention, whether they are the full subject, or merely the background for figures. They are grand and solemn; frequently towers and classical buildings are introduced, and his coloring is warm and rich.

ENGRAVINGS AFTER THE WORKS OF DOMENICHINO.

Engraver, ANDRIOT or HANDERIOT, Franz. Christ crowned with Thorns.

Engraver, AUDRAN, Charles. The Assumption of the Virgin; very fine.

Engraver, AUDRAN, Gerard. Æneas saving Anchises. The Mystery of the Rosary. Temptation of S. Jerome. Martyrdom of S. Agnes. Four sheets of the four angles in the ch. of S. Carlo de Catenari, representing Justice, Temperance, Prudence and Fortitude; Rome; 1675.

Engraver, AUDRAN, John. Our Saviour on the Mount of Olives.

Engraver, BARRIERE, Dominique. Several plates of the History of Apollo.

Engraver, BAUDET, Stephen. Adam and Eve; very fine.

Engraver, BLOND or BLON, James Christopher le. S. Agnes.

Engraver, CANALE, Giuseppe. The Glory.

Engraver, CHAVEAU, Francis. A Concert; engraved also by Picart.

Engraver, CUNEGO, Domenico. S. Cecilia receiving the Palm of Martyrdom. Six plates: the Annunciation, the Visitation, the Nativity, the Circumcision, the Adoration of the Magi, and the Presentation in the Temple.

Engraver, DUFLOS, Claude. A Concert. The Triumph of Galatea. Cupid stung by a Bee. The same subject, smaller and circular. Bacchus and Ariadne.

Engraver, EARLOM, Richard. The infant Jesus sleeping.

Engraver, FARIAT or FARJAT, BENOÎT. Communion of S. Jerome.

Engraver, FREY, James. Martyrdom of S. Sebastian. Communion of S. Jerome. Justice, Temperance, Prudence, and Fortitude, from S. Carlo de Catenari, at Rome.

Engraver, GREEN, Valentine. The Virgin and Child.

Engraver, GREUTER, John Frederick. The Death of S. Cecilia.

Engraver, HAINZELMANN, Elias. S. Francis praying before a Crucifix.

Engraver, MARIETTE, John. S. Peter delivered from Prison.

Engraver, MORGHEN, Raphael. Diana and her Nymphs.

Engraver, PAVON, Ignatius. Communion of S. Jerome. S. John writing.

Engraver, PICART, Stephen. S. Cecilia. A Concert.

Engraver, Poilly, John Baptist. Martyrdom of S. Cecilia.
Engraver, Rousselet, Giles. David playing on the Harp.
Engraver, Sharp, William. S. Cecilia.
Engraver, Simoneau, Charles. Christ with Martha and Mary.
Engraver, Strange, Sir Robert. The Martyrdom of S. Agnes; 1759. S. Agnes; 1759 (?)
Engraver, Tardieu, Nicholas Henry. Adam and Eve.
Engraver, Tardieu, Peter Alexander. Communion of S. Jerome.
Engraver, Testa, Gio. Cesare. Communion of S. Jerome.

Donatello, real name Donato di Betto Bardi (1386–1468). This old sculptor was a close imitator of nature. He seemed careless of mere beauty, and his works are striking for their marked difference from those of his predecessors, especially in this, that he defined the forms beneath his draperies, and by use of the girdle, and other

RELIEF. BY DONATELLO.
In S. Antonio, Padua.

means, made it possible to believe that the folds concealed the human figure. He executed numerous works. Among those remaining, the following are the most important: Reliefs in marble representing Dancing Children, executed for the front of the organ in the Cath. of Florence, now in the Uffizi; bronze David, same Gall.; bronze statues of SS. Mark, Peter, and George, on the exterior of Orsanmichele; the Magdalene in the Baptistery at Florence; bronze reliefs of two pulpits in S. Lorenzo, and a bronze Judith in the Loggia de' Lanzi.

At Padua, there is an equestrian statue of Francesco Gattamelata, which was the first one of importance in modern art, and is full of life and power. Many of his works are very excellent, but others, as the "Magdalene," are almost repulsive. He was much admired and patronized by Cosmo and Pietro de' Medicis. It is said that he considered his "David," called Lo Zuccone (the bald head), his *chef-d'œuvre*, and was accustomed to use as an affirmation, these words, "By the faith I place in my Zuccone." Donatello was buried in the ch. of S. Lorenzo with great pomp. His resting-place was near that of Cosmo de' Medicis, that, as he said, "his body might be near him when dead, as his spirit had ever been near him when in life." See Brunelleschi.

Doni, Adone or **Done**, born at Assisi, 1472. A pupil of Pietro Perugino, whom he at first imitated, but later changed to the Roman style. In the ch. of S. Pietro, at Perugia, there is an "Adoration of the Magi" by him, in his first manner. It is graceful. He also painted Sibyls in the ch. at Assisi.

Donzelli, Piero and **Ippolito**. Many contradictory things have been written about these brothers. The full extent of what is known seems to be that they were sons of Francesco d'Antonio di Jacopo, bailiff (*don zello*) of Florence. Piero was born in 1451, and Ippolito in 1455. The latter was apprenticed to Neri de' Bicci, and they were both in the "Studio" at Florence in 1480. It is hard to say which of the pictures attributed to these artists are genuine. They may have taken part in the frescoes at S. Severino in Naples, but that they were Florentines is certain, and also is it true that they lived later than the Neapolitan accounts have stated.

Dorigny, Michel, born at St. Quentin (1617–1665). A painter and engraver. He married the daughter of Simon Vouet, and is deserving of notice principally as having engraved the works of that artist.

Dossi, Dosso, and his brother, **Gio. Battista**. The former was the most celebrated. He died in 1560. The brothers passed some time in Rome, after the death of Raphael. Dosso shows his peculiar characteristics in mythological subjects, more than in religious pictures. The "Four Fathers of the Church," the "First Person of the Trinity," and the "Glory of the Virgin," all in the Dresden Gall., have much merit. They are rich and dignified representations. But in the "Circe" of the Borghese Gall., there is freedom of action, naïveté of expression, and pleasing individuality. The "Dream," in the Dresden Gall., is wild and fanciful. The brothers worked together in the Ducal Pal. at Ferrara, in 1554. Many of their works are much injured, and in those that remain there is a mixture of excellence and hard conventionality. In the Borghese Pal., there are two landscapes by Gio. Battista. Dosso excelled in portraits, and painted that of Ariosto, by whom he was employed to make designs for his

"Orlando Furioso." There are several pictures by Dosso in the churches of Ferrara.

Doudyns, William, born at the Hague (1630–1697). His ceilings were his best works. He executed several in the Town Hall of his native city. He deserves mention as one of the founders of the Acad. at the Hague, of which he was a Director.

Doughty, Thomas, born in Philadelphia (1793–1856). He started in life as a leather manufacturer, but at thirty years of age, his love of art compelled him to take up the brush, even in the face of the opposition of his friends, and against all prudential considerations. He was one of the earliest American artists who represented our autumnal colors. His works were much admired in their time, and are now remarkable for their true feeling for nature. Col. William Doughty, of Georgetown, D. C., brother of the artist, has some of his pictures, others are in the collections of various gentlemen, and one of his landscapes is in the Boston Athenæum; others are in the Philadelphia Acad. of Fine Arts.

Dow, Douw, or **Dou, Gerhard,** born at Leyden (1613–1680). Son of a glazier, who, on account of his love for drawing, early placed him with a glass painter, named Kowenhoorn. At fifteen he entered the school of Rembrandt, where he remained three years, when he had become a finished painter. He did not attempt to make his works tell romantic tales, but depicted the every-day life of the humbler classes. His execution and finish are most remarkable; so minutely did he dwell on each part, that he was obliged to relinquish portrait painting on account of the weariness to his sitters. He loved to paint hermits, and Scriptural events, and, like Rembrandt, he often repeated his own face. His impasto is admirable; his color warm and transparent at times, and always excellent; he fully appreciated the picturesque, and excelled in his chiaro-scuro. His lights were often from lanterns and candles, and are wonderfully effective. In spite

PICTURE BY G. DOW.
Vienna Gall.

of his minute execution he finished more than 200 pictures. They are never large, and rarely contain more than three figures. Even in his own time his works were so much esteemed that President Van Spiring offered him 1000 florins a year for the right to choose from his works; they now bring very large prices. There are specimens in all the large European galleries. The "Woman sick of the Dropsy," in the Louvre, is often called his *chef-d'œuvre*. This was executed when he was sixty-five years old. It has a sunny, transparent lighting, and a marvellous execution. The "Evening School," in the Amsterdam Mus., is his best candle-lighted picture. It is extremely picturesque, and the lights are admirable. His best portraits are in the same Mus., and represent a Burgomaster of Leyden and his wife, full length, in one frame. He excelled in the combination of domestic, peaceful happiness, with masterly lighting, warm, beautiful color, and tender execution.

ENGRAVINGS AFTER THE WORKS OF GERARD DOW.

Engraver, AMSTEL, Cornelius Ploos Van. A Lady seated at a Harpsichord; *Ger. Douw, del.*, 1660; *P. v. Amstel, fecit*, 1767.

Engraver, BAILLIE, Capt. William. The Pen Cutter. The Lace Maker. The Mother of G. Douw.

Engraver, BAUSE, John Frederic. The Good Housewife.

Engraver, BEAUVARLET, James Firmin. The Double Surprise.

Engraver, KAUPERZ, John Vitus. The Flute Player.

Engraver, MOITTE, Peter Stephen. The Dutch Cook. The Fish-woman.

Engraver, VALK, or VALCK, Gerard. A Girl holding a Lamp.

Engraver, VOYEZ, Nicholas Joseph. The Astrologer. An Old Man in Meditation.

Engraver, WILLE, John George. A Lady Reading. The Housewife.

Drevet, Pierre, the Elder, born at Lyons (1664–1739). An eminent engraver. He used only the graver, of which he was a perfect master.

Drevet, Pierre, the Younger, born at Paris (1697–1739). Son of the preceding, and a celebrated engraver also. His portrait of Bossuet gained him a world-wide reputation. That of Samuel Bernard is almost as fine, and all his works are excellent.

Drolling, Michel Martin, born at Oberbergheim (1786–1861). Pupil of David. Two decorated ceilings in the Louvre were by this master. His subjects were poetical and classical as well as religious, and he painted some good portraits. He was a good academic painter.

Drost (1638–1690). A pupil of Rembrandt, and one of his most faithful imitators as far as his talents would allow. There is a "Christ with the Magdalene after his Resurrection," by Drost, in the Cassel Gall., and the "Daughter of Herodias with the Head of the Baptist," in the Mus. at Amsterdam.

Drouais, Jean Germain, born at Paris (1763–1788). An artist who gave great promise of excellence, but whose early death prevented the execution of many works. His masterpiece was "Marius at Minturnæ." This picture is illustrative of the imitation of the antique in the modern French school.

Drummond, Samuel (1770–1844). An English landscape and portrait painter. His portraits were his best works.

Dubbels. There have been at least three artists of this name, and all painted sea and river views. But few facts are known of them. Jan has been called both the scholar and master of Backhuysen, to whom, it is said, many of his pictures have been attributed. But his known works would indicate him to have been the instructor rather than the pupil, for the Dutch school can scarcely show a finer sea view than one of Dubbels, which is signed and in the Van der Hoop Coll. at Amsterdam. It represents an agitated sea breaking on the coast. It is almost equalled by another similar subject, also signed, in the Pitti Pal. In this a single figure is seen emerging from the breakers. The lighting is exquisite. The general tone of color is a silver gray, with gleams of sunshine on waves, sands, and horizon. One of this artist's rare works is in the Coll. of the Duke of Bedford, London. Hendrik and Thierry are the names of the other Dubbels.

Duc, A. In the Gall. at Dresden there is a picture of a peasant kneeling and begging his life of a soldier, and in the Vienna Gall. one of a lady and gentleman imploring the mercy of an infantry officer, and both are signed A. Duc. Otherwise he is unknown. These works show him to have been a good imitator of the style of Palamedes.

Ducq, Jan le, born at the Hague (1633–1695). He is believed to have been the pupil of Paul Potter, but his pictures resemble those of the Palamedes, whom he also surpassed. He had much delicacy of touch, and his heads are very truthful. His portraits were excellent, as may be seen in two small, delicately painted ones in the Dresden Gall. The Berlin and Munich galleries have good specimens of his scenes from soldier life. Le Ducq also executed a number of very skilful etchings, representing dogs and other animals.

Duccio di Boninsegna, was to the Sienese school what Cimabue and Giotto were to that of Florence. He was a reformer who retained indeed much of the manner of those who had preceded him, but he added to it, and elevated it by creations all his own. The time of his birth is unknown. He was in Florence in 1285. He commenced his great altar-piece for the Cath. of Siena in 1308, and in June, 1310, it was borne, like the "Madonna" of Cimabue, from his studio to the Duomo by a solemn procession, headed by the Archbishop, followed by clergy, monks, government and communal officers, women, and children. Music and the ringing of bells added merry inspiration, and Duccio was the "bright, particular star"

to the Sienese of that day. His work remained nearly 200 years in its place, and is now well preserved in the transept and sacristy of the Cath. It is probable that at the time of the procession it was not all completed, for in the end it was painted on both sides, and from some records it would appear that a portion, at least, of the back part was done afterwards. The front was a representation of the "Majesty" of the Virgin. Seated on a vast throne, and holding the Child, she was surrounded by angels and worshipped by saints. There was much gold, tapestry, and ornamentation; the group was characterized by grace more than solemnity or dignity. His drawing was careful; his color soft and powerful; his execution was patient and highly finished, and even his superabundant ornament was tasteful. A marked difference was made between the treatment of the male and female figures, but color was the best feature of Duccio and his school, who retained much of the old exaggeration of design, form, and action. On the other side of the work, he depicted the Passion of Christ, in 28 panels. The subjects commenced with the entrance into Jerusalem, and proceeded to the meeting at Emmaus. The whole has been divided into many pieces. In the Acad. of Siena there are other works of this master, and in the National Gall. a Virgin with saints and prophets. One of his finest works is in the Coll. of the late Royal Consort, Prince Albert. This ranks next the great altar-piece. In the Ramboux Coll. at Cologne there are two pictures of his. The successors of Duccio in the 14th century did nothing which exceeded him.

THE WOMEN GOING TO THE SEPULCHRE OF CHRIST. BY DUCCIO.
Cath. of Siena.

Duchange, Gaspar, born at Paris, 1662. An eminent engraver.

His plates are remarkable for the effect which he produced by the combined use of the etching-point and the graver. He reproduced the works of Correggio with peculiar skill.

Duchatel, Frans, born at Brussels, 1625. Pupil of Teniers, his works so nearly resemble those of his great master that they have been mistaken for his. He had however been brought under the influence of Van der Meulen in France, and was, all in all, more independent in style than Teniers. His chief work is in the Mus. at Ghent, and represents "Charles II. of Spain receiving homage as Count of Flanders from the Estates of Ghent, in the person of his Stadtholder the Marquis of Castel Rodrigo." This picture is signed and dated 1668. It contains several most excellent portraits, and is good in general effect and keeping. In the Antwerp Mus. the panorama of Valenciennes has been called a Teniers, but good authorities now assign it to Duchatel.

Dufresnoy, Charles Alphonse, born at Paris (1611–1665). A very learned painter. He was classical in his taste, and after his death his friends published his Latin poem, "De Arte Graphicâ," which was translated into English by William Mason, and enriched with notes by Sir Joshua Reynolds. Dufresnoy went when quite young to Rome, and became learned in antiquities, anatomy, and perspective, as well as in classical literature. His works are scarce. His subjects were landscapes, history, and architecture. They are correct in drawing and carefully executed, but are too studied to be pleasing.

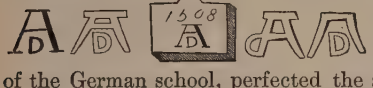
Dunlap, William, born at Perth Amboy, New Jersey (1766–1839). The versatility of his talents and the circumstances of his life led him into so many different pursuits that it is difficult to know whether to call him a painter, an annalist, or a theatrical manager. He did however devote several years entirely to portrait painting, and his pictures are numerous. The sketch of his life is full of adventures and interesting stories. He should be mentioned as one of the active men in establishing the New York Acad. of Fine Arts, and indeed it is due him to say that he did much for artistic and literary enterprise at a time when little thought or sympathy was given to such matters.

Dünwegge, Victor and **Heinrich.** Two painters of the Westphalian school. In the parish ch. of Dortmund there is what the Germans term a "Holy Kith-and-Kin picture," by these artists. It was painted in 1523, but seems about a century older in style and excellence, proving the school of Westphalia to have been behind others in Germany.

Dupaty, Charles Mercier, born at Bordeaux (1771–1825). His father designed to make him a lawyer, but after his death in 1788, Dupaty studied painting. He was, however, compelled to enter a regiment of dragoons, and did not resume his studies until 1795.

At length he devoted himself to sculpture under the teaching of Lemont. As early as 1799 he obtained the grand prize, but did not go to Rome until 1801. His first works were executed in the manner of his time and country, but when he went to Italy he adopted the antique, and made models for some mythological and historical statues, which were put in marble later. His *chef-d'œuvre* was "Ajax pursued by Neptune," which gained him, deservedly, a great reputation. He executed various commissions for the government, among which was the principal group of the monument to the Duke de Berri. He also made the statue of the Virgin for the ch. of S. Germain des Près.

Duquesnoy, François, called "Il Fiammingo," on account of his nationality, born at Brussels (1594–1646). The Archduke Albert sent him to Rome, but at the death of his benefactor he was forced to carve ivory figures to support himself. He made the acquaintance of Poussin, and they pursued their studies together. Duquesnoy soon gained a reputation for his beautiful statues of children,[1] and was commissioned to model the groups which adorn the columns of the grand altar of S. Peter's. He also made a colossal statue of S. Andrew for the same basilica, which is one of the best works of modern art, and occupied him five years. His S. Susanna for the ch. of S. Maria di Loretto has been much admired. It is said he was poisoned by his brother when on his way to France.



Dürer, Albert, born at Nuremberg (1471–1528). This artist, if not really the founder of the German school, perfected the art which already existed in his country. He was a sculptor, architect, and painter. He also wrote various theoretical works. He was capable of the severest study, and full of earnest and truthful feeling in art. His drawing was rich in life and expression; his coloring very unequal; his nude figures ugly and vulgar; and his love for the fantastic prevented him from becoming what he might otherwise have been. His father was a goldsmith, and intended to have placed him with Martin Schoen, but the death of that artist caused him to become the disciple of Michael Wolgemuth, in whose atelier he remained three years. In 1490, he set out on his travels, and in 1494 returned to Nuremberg and settled himself as a painter. He remained there ten years, and did many important works in engraving. In 1505, he went to Venice, Padua, and Bologna. The following year he returned to Nuremberg, where he remained till 1520, and executed an immense number of paintings, drawings, engravings, and some carved works in box-wood and steatite. He then made a journey into the Netherlands, was absent about a year, and returned to his native city, never to leave it again,

[1] His figures of children are full of genuine naïveté; he executed the fountain of the Manneken-Pis at Brussels.

although Venice and Antwerp made him attractive proposals to remain in those cities, and his own people, within thirty years, paid him but 500 guilders. The only favor he asked was that the city should pay him five per cent. upon a capital of 1000 guilders, which he had obtained by unceasing toil. In representing ecclesiastical subjects, Dürer disregarded all fixed forms, and portrayed them with great power, but with perfectly human feeling. In 1498, he illustrated the book of Revelation by wood-cuts. In these the fantastic element forms the groundwork, but they are conceived in a singularly poetic spirit. In them, the marvellous and the monstrous are strangely united. In the Uffizi, at Florence, is a splendid "Adoration of the Kings," painted in 1504; in the Monastery Strahoff, at Prague, the "Feast of Roses;" in the Belvedere Gall., at Vienna, the "Martyrdom of 10,000 Saints," full of terrible truth; 1508: in the same Gall., the "Trinity;" 1511; color clear, light, and fresh. From 1511 to 1515, he published many wood-cuts of religious subjects. The Madonnas are especially pleasing. In 1518, he represented the death of the Virgin, giving her the features of the deceased wife of the Emperor Maximilian, and making the other characters portraits of living personages. This picture is in England. Although his pictures are scarce, the large German galleries have specimens of his work. In 1526, he painted on two panels, SS. John and Peter, and SS. Paul and Mark, and presented them to the council of Nuremberg. They have been called "The Four Temperaments," and are now in the Pinacothek, at Munich. This Gall. has also five large pictures of the life of Christ. The portrait of his father, dated 1497, is in the Munich Gall. Cabi-

S. CHRISTOPHER. BY ALBERT DÜRER.

nets, No. 128; and his own portrait in the same Gall. Cabinets, No. 124. One of his most celebrated pictures, the "Adoration of the Trinity," painted for a chapel in Nuremberg, in 1511, and a Virgin holding the Naked Child in her Arms, are now in the Belvedere, at Vienna. One of his most singular pictures is the "Knight, Death, and the Devil," in the Munich Gall. These are but a small part of the important works of Dürer. He also published, during the latter portion of his life, scientific works upon Geometry, the Art of Fortification, and the Proportions of the Human Body. He was one of the first artists in Germany who practised and taught the rules of perspective, which he is said to have learned from Lucas von Leyden. He lived in the most frugal and unostentatious manner, applying himself unceasingly to his profession, and receiving the honors which were paid him with quiet modesty. He had married (it is said, to please his father) the daughter of Hans Fritz, who proved a Xantippe, and rendered his life one of discomfort. She survived him, and he left her 6000 florins. He had joined the Reformers, but Pirkheimer states that he died a member of the Romish Church.

ENGRAVINGS AFTER THE WORKS OF ALBERT DÜRER.

Engraver, BRUYN or BRUIN, Nicholas de. The Knight, Death, and the Devil. 1618.

His own Plates.

Portraits on Copper: —

Albert Dürer represented at two different dates, 1509 and 1517, on each side of a piece of architecture, with a Latin inscription.

Albert, Elector of Mentz. 1523.

Frederick, Elector of Saxony. 1524.

B. Pirkheimer. 1524.

Melanchthon. 1525.

Erasmus, from statue at Rotterdam; 1526; scarce.

Subjects on Copper: —

Adam and Eve with the Serpent; 1504; fine.

Adam and Eve after the Fall.

The Nativity; 1504; called "The Little Nativity."

The Holy Family, S. Joseph resting on a Stone. 1506.

The Holy Family, called "The Virgin with the Monkey."

The Virgin and Child, called "The Virgin with the Pear."

The Virgin and Child, called "The Virgin with the Apple."

The Passion of Christ; sixteen plates including frontispiece. 1507–1512; difficult to find complete.

The Apostles.

The Crucifixion, with the Maries and S. John at the foot of the Cross; small, circular; very scarce.

Christ in the Garden; 1515; said to be engraved on iron; very scarce.

Angels with the Instruments of the Passion. 1516.

The great Ecce Homo; 1512; Latin inscription; very scarce.

Prodigal Son; best impressions before the date. 1513.

S. Hubert kneeling before a Stag with a Cross on its Forehead; one of his finest works.

S. Jerome in the Desert.

S. Jerome seated in a Room, writing; 1514; very fine.

A Woman with Wings, standing on a Globe, holding a Cup, improperly called "Pandora's Box;" sometimes called "The Great Fortune."

A Naked Woman on a Globe, holding a Stick with a Thistle at the end, called "The Little Fortune."

Melancholy; a Woman resting her Head on her Hand, holding a Compass; very fine.

Three Women or Witches, with a Globe over their Heads, with the letters O. G. H., and an appearance of Hell in the background; copied after Israel Van Mecheln; 1497; very scarce.

An Armed Man on Horseback pursued by Death, called "Death's Horse;" best impressions before the date 1513.

A Coat of Arms with a Skull, a Satyr, and a Young Woman; 1503; called "The Death's Head."

A coat of Arms, with a Lion and a Cock.

A Horse, with an Armed Man with an Halberd following.

A Man mounted on a Unicorn, carrying off a Woman; called "The Rape of Proserpine;" very scarce.

Etchings: —

Christ seated, leaning his Head on his Hand, with a figure in front pointing towards Him.

One of the Fathers of the Church, in a Cell, with two Books. 1515.

The Virgin and Child asleep, with a Young Female kneeling. 1519.

Moses receiving the Tables of the Law. 1524.

The Cannon, with figures, at the Entrance of a Village; 1518; said to be etched on iron; very scarce.

Wood-Cuts (Portraits): —

Albert Dürer, at the age of fifty-six, inscribed *Albrecht Durer Conterfeyt*, etc.

Albert Dureri Effigies, *edita ex linea tabula*, etc.

Bust of the Emperor Maximilian I. 1519.

Ulrichus Varnbuler; 1522; scarce.

Wood-Cuts (Various Subjects): —

The Life and Passion of Christ, in thirty-six cuts.

The Life of the Virgin, in twenty cuts.

S. Anne, with the Infant on her Knee, and the Virgin kneeling with two Saints; in chiaro-scuro; very scarce.

The Holy Family in a Landscape, with two Angels crowning the

Virgin, and three Rabbits; in the lower part of the print, S. Christopher carrying the Infant Jesus; scarce.

The Emperor Maximilian, with the Virgin and several Saints worshipping the Saviour.

The Siege of Vienna, in two sheets; 1527; scarce.

The Triumphal Car of Maximilian I., in eight sheets.

The Rhinoceros, with a German inscription; scarce.

Six cuts of Ornaments for Tapestry and Embroidery.

Engraver, HOPFER, Jerome. S. Hubert. S. Jerome; smaller than the original. The Great Cannon.

Engraver, HOPFER, Lambert. The Life and Passion of Christ; fifteen small plates.

Engraver, KARTARIUS, Marius. Christ in the Garden; Romæ; 1567. S. Jerome, seated in a Chamber.

Engraver, MONTAGNA, Benedetto. The Nativity, with Joseph at the Well; B. M. on a Tablet hung from the upper part of the house. The Sorceress; B. M. at bottom on the left. The Virgin suckling the Child; marked B. M.

Engraver, PRESTEL, John Gottlieb. The Holy Family.

Engraver, RAIMONDI, Marc Antonio. Set of seventeen plates of the Life of the Virgin; copied from the wood-cuts of Dürer, with his monogram; on the last plate the cipher of Marc Antonio. Set of thirty-six plates of the Life and Passion of Christ; copied in imitation of the wood-cuts of Dürer, without his mark.

Engraver, SADELER, Giles. The Virgin and Child. Christ bearing his Cross.

Engraver, STEEN, Francis Van der. The Martyrdom of the 11,000 Virgins; from a drawing by Van Hoy, after the picture by Dürer.

Engraver, WIERIX or WIERINX, John. The Little Satyr. Adam receiving the Apple from Eve; upon a tablet is inscribed *Albert Durer inventor, Johanes Wierix fac., æt.* 16. S. Hubert Kneeling before the Stag; reversed from the print by Albert Dürer, marked with the cipher of that artist. S. Jerome in meditation.

Dusart, Cornelius, born at Haerlem (1665?–1704). Pupil of Adrian Van Ostade. He represented subjects of vulgar merriment. His positions are extravagant, and his heads almost or quite caricatures. His color was warm and powerful, and his chiaro-scuro well managed, but he wanted the Rembrandtish effect, and the more truthful spiritedness of Ostade. He used more colors in his interiors than others who painted his class of subjects. One of his best pictures is "A Fish-Market," and is in the Amsterdam Mus. Dusart also executed a number of excellent etchings, and thirty-five plates in mezzotint.

Dyce, William, born at Aberdeen (1806–1864). Director of the Government School of Design at Somerset House, from 1837 to 1844. He was a *severe* painter, a learned and precise man. His talents

were versatile. He painted in oil and fresco, and while most of his subjects were religious and historical, he also executed some fine landscapes. His works are in the House of Lords, in the Queen's Robing Room, and in All-Saints ch., Margaret Street.

E.

Earlom, Richard (1740–1822). An accomplished English mezzotint engraver. His "Bathsheba leading Abishag to David," has been called the *chef-d'œuvre* of mezzotint engraving. His fruit and flowers after Van Huysum are also much admired. Boydell published the "Liber Veritatis," containing 200 plates by Earlom.

Eckhout, or Eeckhout, Gerbrandt Van der, born at Amsterdam (1621–1674). Pupil of Rembrandt. He composed his pictures, especially his Biblical subjects, very much in the style of his master. In color, too, he approached the same excellence, although his whole effect is cooler than that of Rembrandt. His works are well considered. Among the best are the "Raising of Jairus' Daughter," Berlin Mus.; "Woman taken in Adultery," Amsterdam Gall.; "David and Abigail," Schleissheim Gall.; "Christ Teaching in the Temple," Cabinet, Munich Gall.; and "Hannah giving Samuel to be dedicated to the Lord," in the Louvre.

Edelinck, Gerard, born at Antwerp (1627–1707). An eminent engraver. Pupil of Cornelius Galle. It is difficult to select the best of the numerous works of this artist. He interpreted Raphael with great truth, and his engravings after Le Brun and other French artists are very superior. He used the graver only. His plates are highly finished, and yet they are spirited and bold. "The Holy Family," after Raphael, and the "Tent of Darius," after Le Brun, are among his best works. Some of his portraits are also very fine.

Edema, Gerard, born at Friesland (1652–1700). Pupil of Everdingen; like him he painted wild, rocky landscapes with waterfalls, etc. They were often Norwegian views, and he also went to Newfoundland for the study of scenery. He did not equal Everdingen, and his chief excellence was in the representation of falling water.

Edmonds, John W., born at Hudson, New York (1806). He was known as a business man as well as an artist, for from his early years he was a clerk, and afterwards the cashier of a bank. He removed to New York city in 1834. When he first began to exhibit his pictures he used an assumed name, fearing that the reputation of being a painter would injure him in business circles. He was accustomed to paint both morning and evening, and this continued application weakened his health so much that in 1840 he went to Europe for rest. His pictures may be called *genre*, and are such as appeal very strongly to all classes and ages. His "Gil Blas and the Arch-

bishop" belongs to J. Taylor Johnston of New York; "Dame in the Kitchen," to J. L. Claghorn; "Boy Stealing Milk," and "Bashful Cousin," to Jonathan Sturges; and "Bargaining," the "Windmill," and the "Image-Peddler" to R. L. Stuart. "The Penny Paper" was one of his most successful attempts, and some of his other subjects are "Sparking," engraved by the Art-Union; "Comforts of Old Age;" "Dominie Sampson;" "Sam Weller," etc.

Egg, Augustus Leopold (1816–1863). His subjects may be called high *genre*. His best pictures are "Catherine seen by Peter the Great for the first time;" "The Life and Death of Buckingham;" "Past and Present;" "The Night before Naseby;" and his last work, "Catherine and Petruchio." He is noticeable for the spirit of his pictures in both serious and comic subjects. He died at Algiers, when travelling for his health.

Egmont, Justus Van, born at Leyden (1602–1674). Pupil and assistant of Rubens. He worked with his master on the pictures for the churches of Mechlin, on those illustrating the life of Marie de' Medicis, and others. Egmont was appointed painter to Louis XIII., and Louis XIV. He also painted in conjunction with Simon Vouet. In the Vienna Gall. there are two portraits of Philip IV. of Spain, by Egmont alone. They are too smooth in execution, but good in color and expression, and prove him to have been a good painter.

Eimbeck, Johann Raphon Von. In the choir of Halberstadt Cath. there is a triptych by this painter, dated 1508. The centre is a picture of the Crucifixion, and the wings represent the Annunciation, the Adoration of the Magi and that of the Shepherds, and the Presentation. There is life and variety of expression, but the color is not good, and the whole effect is somewhat coarse.

Elliger or **Elger, Ottomar,** the Younger, born at Hamburg (1666–1732). After some other instruction he became the pupil of Gerard Lairesse, whose style he imitated. He was, like Lairesse, very mindful of details in costume, etc., and his architectural representations were good. He painted historical subjects, such as the "Death of Alexander," which he did for the Elector of Mentz. His principal works are in Amsterdam.

Elliot, Charles Loring, born at Scipio, New York (1812–1868). One of the very best of American portrait painters. His pictures are all that one can desire a portrait to be. Full of expression and character, life-like in effect, and well colored. He executed an immense number, and among his sitters were many men eminent in different departments of life; clergymen, authors, artists, statesmen, and military men. His portrait of Fletcher Harper is considered a masterpiece. Some of his pictures may be seen in the City Hall of New York, in the State Library at Albany, and in the Mercantile Library of Baltimore.

Elmar or **Elmer, Stephen,** lived principally in Farnham, in Surrey,

where he died about 1795. He painted still-life, such as dead game, fruit, and flowers. His pictures are seen in old-fashioned collections and are executed with spirited fidelity.

Elstracke, Reginald, or **Renold.** An English engraver of about 1620. He engraved some portraits which are prized for their connection with history, more than for their merits as engravings. When he did not sign his plates with his full name, he used his initials, R. E.

Elzheimer, Adam, born at Frankfort (1574–1620). He studied first under Philip Uffenbach, then went to Rome, where he was called Il Tedesco. His pictures were often painted on copper, which was a disadvantage in regard to the "quality" (as artists say) of his color. He had an intense love of nature, and after studying a view, would go away and paint it with marvellous exactness, even to the shadows at the time of day he chose to represent, and all without a sketch. His pictures were always small, and exquisite in finish. He loved to introduce figures, and many times repeated the "Holy Family" and "Tobit and the Angel." He was fond, too, of effective lights, and sometimes gave moon and torch light in the same work. He married an Italian, and had a numerous family, and though well paid for his pictures, he spent so much time on them that he became involved in debt and was thrown into prison. He died there, or very soon after his liberation. Rubens and the Chevalier Goudt assisted him, but in vain. His works became very valuable after his death, and the works of other painters were often called by his name. There are about 60 engravings after the works of Elzheimer. Some of these are by Hollar, and seven by Count Goudt, who was also his pupil. He is said to have etched several plates himself, but that of "Tobit leading his Father" is the only authentic one. His "Flight into Egypt," in the Louvre, has been called his masterpiece. Other important works are, "The Good Samaritan," Louvre; "Paul and Barnabas, at Lystra;" and "Christ at Emmaus," Städel Institute, Frankfort; "Flight into Egypt," Munich Gall; "Repose in Egypt," and another "Flight into Egypt," Vienna Gall.; and the "Triumph of Psyche," Uffizi Gall.

Empoli, Jacopo Chimenti da (1554–1640). An imitator of Andrea del Sarto. His Madonnas were much admired. A picture of S. Ivo, Florence Gall., is one of his best works. He was so injured by falling from a scaffolding, that he could not paint in fresco. He was so fond of good eating that he was called *L'Empilo*, which is to say, a stew-pan.

Engelbrechtsen, Cornelis, born at Leyden (1468–1533). Very little is known of this old painter. The only picture known to be his is an altar-piece in the Town Hall at Leyden. The centre has a picture of the "Crucifixion," the wings those of the "Sacrifice of Abraham" and the "Lifting of the Brazen Serpent;" the predella has the

"Restoration of Mankind by the Atonement of Christ." It is very different from the works of the masters who had preceded him, but is hard and crude. The flesh tones are brown, and the heads very monotonous.

Es, or **Essen, Jacob van**, born at Antwerp. He painted flowers, birds, fish, lobsters, etc. He excelled in representing shell-fish. In the Antwerp Mus. there is a picture of fruit, dead game, vessels, etc., which is good. In the Vienna Gall., two large pictures of fish-markets are excellent; the figures in them are by Jordaens.

Escalante, Juan Antonio, born at Cordova (1630–1670). Pupil of Francesco Rici. He was an imitator of Tintoretto, and a painter of good reputation. In the churches of Madrid some of his pictures are seen, and in the Royal Gall. there are two: the "Infants Christ and S. John," and the "Holy Family."

Espagnondel, Mathieu, born at Paris (1610–1689). A sculptor of some merit. Several of his works are in the gardens at Versailles, and he also executed many statues for churches.

Espinosa, Jacinto Jeronimo de, born at Cocentayna, 1600; died at Valencia, 1680. He studied under Francisco Ribalta, and also in Italy. He was pious, industrious, and popular. Some of his works are little inferior to the works of the Ribaltas, to which they bear a strong resemblance. In 1647 the plague appeared in Valencia, and it is said that this artist placed himself and his household under the protection of S. Luis Beltran, who not only preserved them from contagion, but also cured the master of water on the brain. For these benefits Espinosa painted a series of pictures, and placed them in the chapel of the Saint, in the convent of S. Domingo. The Mus. and churches of Valencia contain many of his pictures.

Etty, William, born at York (1787–1849). This artist especially excelled in color, and when judged by that alone was one of the most highly distinguished English painters. His works were numerous, and embraced a large variety of subjects. In the year of his death 130 of his pictures were exhibited in the room of the Society of Arts, at the Adelphi. He declared that his aim had been in all his large works to paint some great moral on the heart; *par exemple*, by three "Judith" pictures he would represent patriotism and self-sacrifice to one's country and God; by "Benaiah," David's great captain, he would picture valor, etc.

Eusebio di San Giorgio. A pupil of Perugino. He was never above mediocrity. His pictures are dated 1505 and later. Most of his remaining works are in Perugia.

Eutychides. A sculptor of Sicyon. He was a disciple of Lysippus and lived B. C. 300. One of his most famous works was a bronze statue of the Eurotas, "*in quo artem ipso amne liquidiorem plurimi dixere.*" Several of his statues are known to us in the writings of the ancients, and that of "Fortune" for the Syrians on the Orontes, is represented by a copy in the Vatican.

Everdingen, Aldert van, born at Alkmaar (1621–1675). A fine landscape painter. His Norwegian views are admirable. They are poetic, with clear skies, rocky masses, and tumbling waterfalls, and dark, lofty fir-trees. He painted storms at sea, but rarely. His coloring is occasionally too heavy a brown. His pictures are in the Louvre, Berlin Mus., and Munich Gall., and in many private collections. He was also a master in his handling of the etching point. He left 106 etchings, which are known, besides 57 plates, which illustrate the poem of "Reineke Fuchs." The original drawings for these last are in the British Mus., as are also some landscapes done in India ink, bistre, and sepia.

Eyck, Hubert Van, born at the small market town of Maaseyck (about 1366–1426). Little is known of his history beyond the facts that he spent, probably, his middle life at Bruges, and his later years at Ghent. That he effected a revolution in painting, is beyond a doubt. By his strong intellectual power he breathed life into the symbolic art which had preceded him. He represented Scriptural scenes and characters, but he did it through the medium of such people as he had seen in actual life. He gave his figures the appearance of men about him. He represented nature as he saw it, and did not hesitate to use architectural backgrounds, or even to make well-furnished rooms the scenes of his "Annunciations" and other sacred incidents. For all the requirements of his brain, the mediums heretofore used were inadequate, and as ever, necessity being the mother of invention, he made great improvements in the preparation and use of colors. He used oil as a cement, and a new varnish, which from its brilliant freshness, gave a reality of effect, never seen by his contemporaries. His greatest work was an "Adoration of the Lamb," executed for Judocus Vyts, and Lisbetta, his wife, for the decoration of their funeral chapel in the ch. of S. Bavo, at Ghent. This was arranged with a centre piece and wings which could be closed. The inside was divided into twelve different pictures, and the outside of the wings was also painted. It is not known exactly how much of this great work Hubert did, for it was finished by John Van Eyck after his death; but the principal figures must have been by the elder, for they show a power which no work of John's approaches. Lübke says, "Hubert is confirmed as an inventor, by contemporary records. To no other was such a depth of thought imputed, combined with such abundance of ideas, and with such grand power of characterization." The donors are represented on the outer wings in a masterly manner. The larger panels remain in their original place, the figures of Adam and Eve are in the Mus. at Brussels and six others are in the Berlin Mus. There are but two other works attributed to Hubert. One of these is in the Mus. in S. Trinidad, at Madrid, and represents the "Triumph of the Christian Church over the Jewish Synagogue." This is in the form of the front of a Gothic building

with arches and towers, and the whole picture is made up of several different designs. The other represents "S. Jerome extracting a Thorn from the Paw of the Lion," and is in the Gall. at Naples.

THE ANCHORITES. BY HUBERT VAN EYCK.

From the Ghent Painting.

Eyck, John Van (1390–1440). Brother and pupil of Hubert. He lacked the power of his brother in conception and design, and preferred smaller works. But he finished with greater minuteness and nicety than Hubert, and was the founder of that school among his countrymen, remarkable for delicacy in detail and finish of exe-

ANNUNCIATION. BY J. VAN EYCK.

cution. There are a good number of the works of this artist remaining. The following is a list of the more important ones in chronological order.

The "Consecration of Thomas à Becket," dated 1421, is in the coll. of the Duke of Devonshire, at Chatsworth; "S. Francis receiving the Stigmata," 1428–29, is at the seat of Lord Heytesbury, in Wiltshire; the wings of the "Adoration of the Lamb," executed by Jan Van Eyck, Berlin Mus.; the "Virgin and Child," at Ince Hall, near Liverpool, inscribed, "*Completum anno domini* MCCCCXXXII, *per Johannem de Eyck, Brugis,*" with the motto, "*Als ich chan,*" or, "As well as I can;" the "Virgin suckling the Child," Städel Institute, Frankfort, called the "Madonna di Lucca;" portrait of a man, National Gall. with the above motto, and inscribed "*Johēs de Eyck me fecit año* MCCCC33, Oct. 21;" also in National Gall., portraits of himself and wife, signed, "*Johannes de Eyck fuit hic* 1434;" this is one of the very best, and perhaps *the best,* of his works. Van Mander says that the sister of Charles V., the Governess of the Netherlands bestowed a post of 100 guldens yearly upon a barber to whom this picture belonged. The Virgin and Child, with S. Barbara, Burleigh House; another Virgin and Child, with the donor, Louvre; a Madonna and Child, with several saints and the donor, signed

1436, Acad. of Bruges; portrait of Jan de Leeuw, same date, Belvedere, Vienna; another portrait, same Gall.; picture of S. Ursula, Antwerp Mus., 1437; Head of Christ as Salvator Mundi, 1438, Berlin Mus.; portrait of his wife, 1439, Acad. of Bruges; and a small highly finished altar-piece, Dresden Gall. There are embroidered ecclesiastical robes in the Imperial Treasury, at Vienna, that were probably executed from the cartoons of Jan van Eyck.

Eyck, Lambert van. It is but recently that this third brother has been discovered, but the records of Lille declare him to have been a painter, and it is now thought that he must have executed the copy of the great Bruges picture, which is in the Antwerp Mus., No. 11. There is also a triptych in Louvain, now attributed to him.

Eyck, Margaretha van. Sister of the foregoing artists; is said to have been a skilful painter, but no picture is known which can positively be ascribed to her. She was buried in the Cath. of Ghent, where Hubert rested before her.

F.

Fabris or **Fabre.** A painter of views in the vicinity of Naples. Some of his best works resemble those of Canaletto, and are perspective or architectural views, with figures, etc. The sombreness of his color is his greatest fault. He also visited Malta, and his works are in the collections of Valetta.

Fabriano, Gentile da. This is the name by which this painter is known, but his true name was Gentile di Niccolo di Giovanni Massi, of Fabriano. Born between 1360 and 1370. Pupil of Allegretto Nuzi. It has been said that he was associated with Fra Angelico, either as master or pupil, but while in point of careful preparation of materials and in finish, they might be compared, in result they were totally at variance. He painted in Brescia, Venice, and Rome, and died in the latter city, and was buried in S. Francesca Romana. He also lived some time at Florence, and from existing records, probably went there about 1422. Jacopo Bellini, his pupil, went to Florence with him, and there seems to have been a strong friendship between them. It is not possible to tell when he went to Rome. Vasari says that Michael Angelo praised him and said that his manner corresponded to his name of Gentile. Van der Weyden thought him to have excelled all other masters of Italy. It is scarcely possible to believe that the first opinion could have been other than a sarcasm, for his style was characterized by bright contrasts in color, fusion of tone, with no shadow, and great minuteness in detail and finish, which would have found a response in the Fleming, without doubt. His remaining works are portions of a "Coronation of the Virgin" at the Brera, Milan, the predella of which is at Fabriano; a "Virgin and

Child" in the Acad. of Venice; "Adoration of the Magi," Acad. of Arts, Florence; some side panels of a picture in the ch. of S. Niccolo di là d'Arno, Florence; another panel in the same church representing the Father sending the dove or Holy Ghost down to the Virgin and Saviour; a "Virgin and Child" purchased by Mr. James Jackson Jarves; a mutilated remnant of a "Madonna" in the Cath. of Florence; in the Casa Morichi, Fabriano, the "Coronation of the Virgin" and "S. Francis receiving the Stigmata," formerly making the two sides of a standard; a Virgin seated on a cushion with the Child on her lap, Pia Casa della Misericordia, Pisa; an enthroned Madonna with saints, Berlin Mus.; and a few others, some of which are in private collections.

Fabullus, called also Amulius, was a Roman painter, distinguished for his decorations of the "Golden House of Nero." One of his works there was a picture of Minerva, which was always looking at the beholder, from whatever point observed. Pliny says he painted but a few hours a day, and so valued his dignity, that he would not lay aside his toga even when employed upon scaffoldings, or among machinery, and calls him "*gravis et severus, idemque floridus.*"

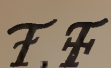
Fachetti, Pietro, born at Mantua (1535–1613). He went to Rome during the time of Gregory XIII., where his portraits were so much admired that every person of distinction desired to be painted by him. He was also an engraver. Bartsch mentions two prints by him, which have been claimed by Niccolo van Aelst. One is a "Holy Family," after Raphael, and the other "Christ bearing his Cross."

Facini, Pietro, born at Bologna (1560–1602). Pupil of Annibale Carracci, of whom it is said that the master became jealous. Facini later established an Acad. of his own. But he had little real merit beyond that of color. In this he was truly admirable, and resembled Tintoretto. Some of his works are in the churches of Bologna. There are also some prints attributed to Facini.

Faenza, Gio. da. In Faenza there is a Madonna and Child with Angels and Saints, executed by this painter in 1506. It is in the Gymnasium (convent of the Serviti), and is a worthy specimen of that Umbrian school which preceded Raphael.

Faes, Peter van der. See Lely.

Fage, Raymond de la, born at Toulouse (1648–1690). Celebrated for his drawings with the pen. They are little more than outlines, but are admirable for their grace and spirit. It is said that he visited Carlo Maratti in his studio, and was offered a palette and brushes. De la Faga declined them, saying he did not paint. Maratti declared himself pleased at that, and said that if he could paint as well as he could draw, he should himself abandon the brush. He also etched some designs of his own, and others have been engraved by Audran, Vermeulen, etc.



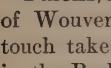
Faithorne, William, the Elder, born in London; died 1691. An eminent engraver. His best works were his portraits. These are executed with the graver almost entirely, and are admirable. His plates are numerous, and some which are scarce are very valuable.

Falcone, Aniello, born at Naples (1600–1665). Pupil of Ribera, called Spagnoletto. The first painter noted for battle pieces. The school which arose from the influence of this master was connected with history, for under Masaniello it was organized as the "*Compagnia della Morte*," and took part in the insurrection. Aniello was the teacher of Salvator Rosa. His drawing was correct both in figures and horses; he gave much animation to his designs, and his color was effective. His easel pictures were good, and his works are well esteemed. After the death of Masaniello, Falcone went to France, and Salvator to Rome. There are a large number of engravings attributed to this painter.

Falconet, Étienne Maurice, born at Paris (1716–1791). Pupil of Lemoine. He became an eminent sculptor, and was appointed Professor and Rector of the Royal Acad. He was invited to St. Petersburg by Catherine II., and executed a bronze equestrian statue of Peter the Great. After his return to Paris in 1778, he devoted himself to literary pursuits. His most important works in Paris were executed for the ch. of S. Roch and that of the Invalides.

Falens, Karel van, born at Antwerp (1684–1733). An imitator of Wouvermans, and a reputable painter. The smoothness of his touch takes from the spirit of his pictures. There is a work of his in the Berlin Gall., representing figures and animals in a landscape, and a "Departure of a party of Falconers," in the Dresden Gall.

Fanelli, Virgilio. A Florentine goldsmith who practised his art in Italy and Spain. He executed, in 1646, the great chandelier which is still suspended from the dome of the Pantheon of the Escurial. This was made at Genoa, and has twenty-four burners, with many ornaments. He also executed the throne for the Madonna del Sagrario in the Toledo Cath.



Fantuzzi or **Fontuzzi, Antonio**. Said to have been born at Viterbo about 1520. There is much disagreement among the highest authorities regarding this engraver. Some say that he and Antonio da Trento are the same artist. His plates are chiefly after Primaticcio, and are scarce. The following are the principal ones: —

Silenus supported by two Bacchante and surrounded by Satyrs; *after Il Rosso.* 1543.

Dispute of the Muses with the Pierides; *after Primaticcio.*

Alexander and Roxana; *after the same;* circular.

Festival given to Thalestris by Alexander; *after the same.* 1543.

Jupiter directing Minerva to dismiss Venus, Cupid, and Psyche; *after the same;* oval. 1543.

Titan reposing on the Bosom of the Ocean ; *Bologna inventor.* 1544.

The four Cardinal Virtues.

Farinato, Paolo (1526–1606). A great ornamental painter. Kugler calls him the worthiest predecessor of Paul Veronese, whom he resembled. His "Pagan Sacrifice" at Vienna is a fine picture; his masterpiece is in the ch. of S. Giorgio at Verona, and was executed in his seventy-ninth year. It represents the "Miracle of the Loaves and Fishes;" there are many figures introduced, and among them are portraits of his own family. It is inscribed, MDCIV. *Paulus Farinatus de Uberto fecit ætatis suæ* LXXIX. There is no doubt that some of the works of this painter are called those of Veronese. Farinato and his wife died the same day.

Farrington, Joseph (1742–1821). An English painter, pupil of R. Wilson. He was a good painter of park scenery.

Fassolo, Bernardino, born at Pavia. A picture of the "Virgin and Child" in the Louvre, is inscribed "*Bernardinus Faxolus de Papia faciebat anno* 1518." It is so much in the style of Leonardo da Vinci that it is believed that Fassolo must have been his pupil.

Fattore, Il. See Penni.

Feke, Robert. An early colonial painter. One of his remaining works is dated 1746. It is said that "he was taken prisoner and carried to Spain," and there learned to paint. Upon his return he settled at Newport, R. I., as a portrait painter. A portrait of the wife of Governor Wanton, painted by him, is in the Redwood Library.

Ferg, Paul Francis, born at Vienna (1689–1740). Painter of landscapes with architectural adornments and figures. His works are often seen in England, where he lived about twenty years before his death. Most of his small pictures are on copper. His skies are silvery ; his figures are generally engaged in merry-making, and his horses and donkeys are well done. He occasionally painted sea pieces, but his landscapes are his best works. He was much accustomed to introduce an obelisk into his pictures; frequently with no apparent meaning.

Fernandez, Antonio, de Arias, born at Madrid; died 1684. Pupil of Pedro de las Cuevas. He was an excellent colorist and executed with great rapidity. He was one of the most noted Spanish artists of his time. In the Queen of Spain's Gall. there is a picture by him of the "Pharisees questioning Christ concerning the Tribute Money."

Fernandez, Vasco, born at Viseu, 1552. But little is known of this Portuguese artist. He is popularly known as Gran-Vascot. Count Raczynski, in his "Dictionnaire Historico-Artistique du

Portugal," gives two illustrations of the work of this artist. The "Calvary," in the Cath. of Viseu was his *chef-d'œuvre*. It resembles the works of Albert Dürer so closely that it has been attributed to him. The other illustration is "S. Peter as a Pope."

Ferrara, Stefano da. Pupil of Mantegna. There are many works of his in the Brera at Milan. They are peculiarly fantastic, but have considerable merit.

Ferrara, Ercole da. See Grandi.

Ferraresino. See Berlinghieri.

A WALL-PAINTING IN THE CATACOMBS OF S. CALIXTUS, ROME.

Ferrari, Gaudenzio, born at Valdugga (1484–1549). An artist of the Milanese school; he greatly improved by the study of the works of Leonardo, and later in life he worked under Raphael at Rome. In his style all the different influences under which he had formed himself may be traced, and in addition there is a large fantastic element all his own. His design is correct, his execution fin-

ished, and his coloring brilliant but wanting in harmony. He is, however, after Da Vinci, one of the very best Milanese painters. His works are very numerous, both in fresco and oils. An early work of great merit is a Group lamenting over the Dead Christ, Royal Gall., Turin. A "Martyrdom of S. Catherine," in the Brera, Milan, together with a "Visitation" in the Solly Coll., and a "Madonna" in the Cath. of Vercelli, are among his best easel-pictures. In the Brera there are several frescoes formerly in S. Maria della Pace. His most extensive and best works are at Varallo, which was the pilgrim shrine of Piedmont. He also painted in the convent of the Minorites; in S. Maria di Loreto, near Varallo; in S. Paolo, at Vercelli; in S. Christoforo; in the ch. of Saronno, near Milan; and his last work was a "Scourging of Christ," in S. Maria delle Grazie at Milan. This is dated 1542, and is powerful and spirited.

Ferri, Ciro, born at Rome (1634–1689). Pupil of Pietro da Cortona, and one of his best imitators. He excelled most in his studies of children, infant angels, or *amorini*. His color was very agreeable. Among his finest works are his frescoes in the Pitti Pal., at Florence, and at S. Maria Maggiore, at Bergamo. His works are in some of the churches at Rome.

Ferucci, Andrea di Piero, born 1465. He was an architect and sculptor whose first works were done in Naples, from which city he went to Fiesole and executed the high-altar in the Duomo. Another similar work, made for S. Girolamo of Fiesole, is now in the South Kensington Mus. Some of his sculptures are in the Cath. of Florence, and in the ch. of S. Felicità. His works are somewhat pleasing, but he was not above mediocrity. His *chef-d'œuvre* was the baptismal niche in the Cath. of Pistoja, in which the figure of Christ is fine, and the adoring angels beautiful.

Fesele, Martin. An imitator of Albert Altdorfer. There are pictures of his at Nuremberg, and in the Schleissheim and Munich galleries. That in the latter represents the siege of Rome under Porsenna, and was painted about 1530.

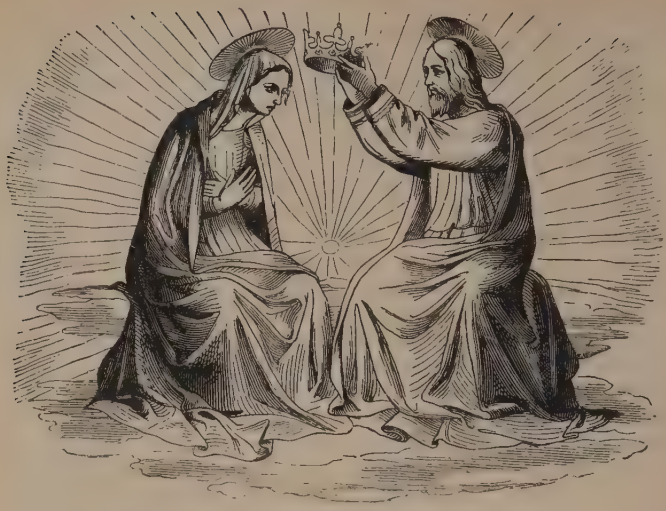
Feti, Domenico, born at Rome (1589–1624). Pupil of Ludovico Cardi. He painted small pictures, and many of these illustrated the New Testament parables. His coloring is powerful, and his heads full of expression. A mourning figure which is called a "Magdalen" in the Louvre, and "Melancholy," in the Acad. of Venice are excellent. His works are not at all numerous. There are a number in Florence, and several in the Dresden Gall.

Fiammingo, Il. See Duquesnoy.

Fiammingo. It is very difficult to distinguish the artists called by this name in Italian writings. Zani mentions 64 such, and there are undoubtedly more.

Fiesole, Fra Gio. da, called Angelico and Il Beato; born at Vicchio, in the province of Mugello (1387–1455). In 1407, with his

brother Benedetto, he became a novice in the Dominican convent of Fiesole. He had been christened Guido, but now took the name of Giovanni. At this time the convent at Fiesole had no novitiate, and the brothers were sent to Cortona to the care of the master of novices. This explains the fact that the earliest works of Angelico are at Cortona. It is believed that he returned to Fiesole in 1418, where he spent eighteen years. In 1436 his order received the monastery of S. Marco, in Florence, where Angelico executed many works; here he remained until called to Rome by the Pope, in 1446. With the exception of a few months in Orvieto, he remained in Rome until his death, and was buried in the ch. of the Minerva. The title of the Angelic could scarcely be more fittingly applied than in the case of this holy man. His life was one of simple piety. He would paint only saintly subjects, and would receive no pay. He commenced a work with earnest prayer, and would never change his design, believing that he was divinely assisted, and any change would thus be sacrilegious. He excelled all others in depicting religious sentiment. His works were finished with exquisite care, and there is a harmony both in composition and color in all he did. His draperies gave dignity and character to his figures, and, in short, "every part contributed to that unity of tenderness, inspiration, and religious feeling, which mark his pictures, and which are such as no one man had ever succeeded in accomplishing." Of human anxieties and struggles he was so entirely ignorant, that he failed to depict them well, and the hatred of Christ in his enemies is but feebly expressed when attempted by Angelico. This is noticeable in his representations of the Crucifixion, of the persecutions and martyrdoms of saints, etc. The "Annunciation," and the "Crowning of the Virgin" were favorite and oft-repeated subjects of his, as was also the "Last Judgment." He painted a great number of small panel pictures. The best ones are in the Acad. of Florence. Those which were formerly upon the presses for the silver of the SS. Annunziata at Florence are very fine. At S. Domenico in Perugia, there are many of his works, and another collection of his small pictures is in the Uffizi, where a "Coronation of the Virgin" deserves especial attention. In the Vatican there is a predella illustrating the life of S. Nicholas of Bari, which well displays his power of representing what might be called *semi-genre* subjects. At the Städel Institute, Frankfort, there is a fine enthroned Madonna, and in truth, these small works are seen in many European collections. Of his larger works I will mention those at his own convent in Florence: a "Deposition from the Cross," in the Acad. of Florence; the doors of a large tabernacle in the Uffizi; a "Coronation of the Virgin," in the Louvre; frescoes in the chapel of the Madonna di S. Brizio in the Cath. of Orvieto; and lastly, two chapels in the Vatican which are greatly restored. The pictures in the monastery of S. Marco are in better preservation. While in



CORONATION OF THE VIRGIN. BY FRA ANGELICO.
In the Acad. of Florence.

Rome the Pope desired to make Angelico Archbishop of Florence, but he refused the honor, and recommended Fra Antonio of his order for the office. The Pope acted upon his suggestion, and the good qualities of Antonio proved the wisdom of Angelico.

Fiesole, Mino da (1400–1486). A sculptor whose works are in Florence and Rome, and are remarkable for their ornamental decorations rather than for the figures.

Figino, Ambrogio, born at Milan, 1590. A pupil of Gio. Paolo Lomazzo, and a successful imitator of Michael Angelo. His works are more remarkable for the elegance and correct drawing of a few figures than for the numbers represented. Some of his best works are in the churches of Milan.

Filippi, Sebastiano, called also Gratella, born at Ferrara (1532–1602). After studying under Camillo Filippi, his father, he entered the school of Michael Angelo, at Rome, and became one of his best disciples. He was called Gratella on account of his squaring large works when reducing them to a smaller size. This he learned of Michael Angelo. His best works are in the churches of his native city.

Filocamo, Antonio and **Paolo.** Natives of Messina, who after attending the school of Carlo Maratti at Rome, established an Acad. at Messina. They worked together both in oil and fresco, and both died of the plague in 1743. Their principal works are in the churches of Messina.

Finiguerra, Maso. Flourished about the middle of the 15th century. He was a goldsmith and niello-worker, and is very generally acknowledged to be the inventor of engraving on metal. Before his discovery, metal workers had been accustomed to make sulphur casts of their works, and to engrave from them, but Finiguerra being employed to make a Pax, and wishing to see the effect of his work, filled the lines made by his graver with a preparation of oil and lamp-black, and the plate being laid by chance on a pile of damp linen, he found his design reproduced upon it. From this time it was customary to use damp paper, and a roller to take off the designs wished for. The "Coronation of the Virgin," the subject of the Finiguerra Pax, was engraved in 1452. The original plate is in the Uffizi Gall., and the only known impression from it is in the Bibliothèque de Paris.

Fink, Frederick, born at Little Falls, N. Y. (1817–1849). He went to Europe in 1840, and was employed in making copies after Murillo and Titian. He manifested good talent for *genre* subjects, but died before reaching the excellence he had reason to anticipate. His original works are, "The Young Thieves;" "A Negro Woodsawyer;" "The Shipwrecked Mariner;" and "An Artist's Studio."

Finoglia, Paolo Domenico, born at Orta, in the kingdom of Naples; died 1656. One of the best pupils of Stanzioni. His principal works are in the Certosa of S. Martino, which towers above Naples on the steep rock of St. Elmo. In this convent the best specimens of Neâpolitan art are gathered together.

Fiore, Colantinio del. Much has been written and said of this artist. He has been called the disciple of Francesco Simone, and certain works have been attributed to him, but the more recent researches of art writers and students have failed to establish what has been related of him, and some even doubt if he ever existed. He is usually said to have lived from 1354 to 1444, and a "S. Jerome extracting a Thorn from the Lion's foot," in the Gall. at Naples, was called his best work. This picture is in tempera, although it has been affirmed that he painted in oil.

Fiore, Jacobello del. A Venetian painter, who flourished in the first half of the 15th century. About his time a change took place in Venetian art, which seemed to foretell the excellence of coloring reached there later. As an example of this progress his "Madonna," in the Manfrini Gall., dated 1434, is a work of interest. He had a good reputation in his day, but the extreme ornamentation of his figures and draperies is not admired in more modern times.

Fiorentino, Stefano. The usual account of this old painter is that he was born at Florence, and was the grandson and pupil of Giotto (1301–1350). Vasari says that he surpassed Giotto in every way; that he established the rules of perspective, and practised foreshortening. A "Virgin and Child," in the Campo Santo at Pisa, are claimed to have been painted by him. But there is

nothing really known of him or his works, and all that is said of him must be taken as a pleasant tale which lacks evidence of truthfulness.

Fiori, Mario di. See Nuzzi.

Fisher, Alvan, born at Needham, Mass.; died 1863. A portrait painter. His likeness of Spurzheim is a valuable picture. He had good success in painting children with dogs, rabbits, etc.

Flaxman, John, born at York (1755–1826). His father kept a plaster-cast shop in London, and the son went to that city early in life. He commenced drawing and modelling very young, and gained his first prize for a model, when eleven years and five months old. At thirteen he received a second prize, and was admitted to the Royal Acad., at fourteen. In his youth, he painted a few pictures in oil. In 1782 he married Miss Denman, and five years later went to Italy. He remained there seven years, and was a close student of the antique, and an incessant worker. While there, he executed a large group for Lord Bristol, representing the "Fury of Athamas," from the Metamorphoses of Ovid, and a smaller one of "Cephalus and Aurora," for Mr. Hope. It was also in Rome that he made the designs from Homer, Æschylus, and Dante, which have now a world-wide reputation. In 1794 he returned to England, where he was constantly employed on important works until his death. It is not possible to give an entire list of his works in the space allotted him here, but many of his sepulchral monuments are seen in the cathedrals and churches of England. In Glasgow are his statues of Mr. Pitt and Sir John Moore, in bronze, and in Edinburgh that of Robert Burns. He executed many works for the East Indies, one of which was not quite completed when he died. One of his best, perhaps the best of his works in England, is the group of the "Archangel Michael and Satan." This was one of his latest works, and was made for the Earl of Egremont, who had also a life-size "Apollo," which is very beautiful. He was elected Associate of the Royal Acad., in 1797, Academician in 1800, and Professor of Sculpture in 1810. His lectures in the Acad. have been published. He was singularly pure in heart and life, and characterized by a cheerful and attractive manner, which made him the beloved friend of old and young. The very last work he did, was to make designs for the exterior embellishments of Buckingham Pal., which would have been executed partly by him, and entirely under his direction, had he lived. The friezes on the front of Covent Garden Theatre were all designed by Flaxman, and one of them, and the figure of "Comedy," were executed by him. His wife possessed an intelligence of mind and love for art, which enabled her to appreciate and assist the studies and labors of her husband, and her death, in 1820, was a grief from which he never recovered.

Flemael, Bertholet, born at Liège (1614–1675). Pupil of Gerard Douffet. He visited Italy, and on his return was much em-

ployed, and gained a good reputation in Paris. The Chancellor Seguier employed him at Versailles, and he painted in the Carmelite and Augustin churches. He went to Liège, but was invited again to Paris, where he was employed in the Tuileries. He was made a professor in the Royal Acad. and every inducement was offered him to remain in France. But he returned to his beloved Liège, and was employed in embellishing its churches. His works show the influence of the French school. He loved to make the foreground figures especially fine, and finished them with great care, but his color was feeble, and there is little feeling in his works. One of his pictures, representing "Pelopidas arming against the Lacedæmonians," is in the Dresden Gall.

Flinck, Govaert, born in Cleves (1615–1660). He was, after Eckhout, the scholar, most like their great master, Rembrandt. His chief occupation was portrait painting, but he succeeded well in *genre* subjects, and sometimes painted historical pictures. He was also a successful imitator of Murillo. He settled in Amsterdam, and received the freedom of the city in 1652. He made a fine collection of drawings and engravings from the best masters, and casts from antique sculpture. It was sold for about 12,000 florins. In the new Hôtel de Ville of Amsterdam is his picture of the "Regents," dated 1642; in the Amsterdam Gall., his picture of the "Archers" is remarkable for its fine portraits; in the same Gall. is "Isaac blessing Jacob," one of his few historical pictures; in the Berlin Mus., the "Expulsion of Hagar;" and in the Munich Gall., a *genre* picture of the "Guard Room." At the time of his death, he had finished the sketches for twelve large pictures, which the Burgomasters of Amsterdam had commissioned him to paint.

Florigerio, Sebastiano, born at Udine. Flourished about 1533. Pupil of Gio. Bellini, and an imitator of Giorgione. His frescoes at Udine have perished, but some of his oil-pictures remain in the churches there, and two Madonnas with Saints, in the Venice Acad., are his works. His color was pale and cold, but his figures are well drawn, and the composition is arranged after the antique manner.

Floris, Frans, born at Antwerp, real name Frans de Vriendt (1520–1570). Pupil of Lambert Lombard. He opened a school in Antwerp, which was much frequented. He had great facility of execution and power of invention, but there is much want of grace and sentiment in his pictures, and he knew too little of drawing to be a fine painter. His life was very wild, and his intemperate habits prevented his attaining the fame and fortune which the patronage and favor of his friends placed before him. His *chef-d'œuvre* is in the Antwerp Mus., and represents the "Fall of the Angels." Other works of his are in the same place, and a picture of Vulcan showing Venus and Mars, whom he has in a net, to the Gods, is in the Berlin Mus. While this displays the mastery of his hand, it is very tasteless; it is dated 1547.

Fogolino, Marcello. A Friulan who flourished about 1525. He spent his youth at Vicenza, where some of his works remain. His pictures are more interesting as illustrations of the style of his time and country, than for any merit of their own. In the Berlin Mus., there is a "Virgin and Saints" by him, and in the Acad. of Venice, a "Madonna and Saints" which has been attributed to Bernardino Licinio. He also painted in the churches of Pordenone and Trent, where his pictures may still be seen.

Folo, Giovanni, born at Bassano (1764–1836). An eminent engraver. He studied in the school of Volpato, but later he made Raphael Morghen his model. His "S. Andrew," after Domenichino, is very highly esteemed, and is considered his *chef-d'œuvre* by many. The "Madonna de' Candelabri" of Raphael and the "Mater Dolorosa" of Sassoferato were engraved by Folo. His style was best suited to large subjects, and his plates are after the works of the best masters, namely, Raphael, M. Angelo, Guido, Titian, Poussin, Thorwaldsen, Canova, etc.

Fontana, Domenico. A famous architect, whose life was written by Milizia, and who is especially interesting to all who visit Rome, on account of his having removed the Egyptian obelisk from its ancient position to the Square of S. Peter's. This was done in 1586, and was a memorable occasion in Rome. After great preparations, the morning came when the obelisk was to be raised. Fontana received the blessing of the Pope, who also told him that failure would cost him his head. The workmen received the Holy Eucharist. The concourse of spectators was immense, the priests, soldiers, and people, high and low, were crowded in the streets and on the housetops. When the obelisk was raised, the guns of S. Angelo were all discharged, and joy was universal, and when, a few months later, the removal was completed, and the obelisk was placed on its pedestal, the people carried Fontana on their shoulders in a triumphal procession, with drums and trumpets. Fontana was made a nobleman and a Knight of the Golden Spur; he had a pension of 2000 crowns, which descended to his heirs; ten knighthoods; 5000 crowns ready money, and all the materials he had used, which were valued at 20,000 crowns. Two bronze medals of him were struck, and on the base of the obelisk, a Latin inscription was cut to perpetuate his name and honor.

Fontana, Prospero, born at Bologna (1512–1597). He had a fine mind, good invention, and many requisites for a good artist, but he often painted so hastily and carelessly, that his works were very imperfect. His pictures are still seen in Bologna. He also painted portraits, and was distinguished in that branch of art at Rome in the time of Julius III., and later.

Fontana, Lavinia, born at Bologna (1552–1614). Daughter of the preceding, whom she excelled. Her portraits were excellent,

and in her historical subjects, her manner is clever and spirited. Some of her works are in the churches of Bologna.

Foppa, Vincenzo, born at Foppa, territory of Milan. Nothing positive is known of him until 1456 ; died 1492. It is said that he was a pupil of Squarcione, and some of his works would confirm this. He was an artist of more than usual merit, and his later pictures are much better than his earlier ones. His outlines were well drawn, his faces expressive, and his color good and well blended. He lived at Brescia in his youth and returned there in his old age, and was buried in the ch. of S. Barnaba. He also resided at Pavia, and painted at Milan and Savona. In the Brera there is a S. Sebastian, taken from the ch. of S. Maria di Brera, and the only one remaining of a whole cycle which he painted in that church. It is called his *chef-d'œuvre*. His works are also in the Carrara Acad., Bergamo; in S. Maria di Castello, Savona; in the National Gall.; and in different places in Brescia.

Foppa, Vincenzo, the Younger. Very little is known of him. He was a subordinate Brescian artist of the 16th century. Son and probably pupil of the preceding. The works attributed to him are in several churches of Brescia, in the Scuola Elementaria, and in the Tosi Gall.

Forli, Melozzo da, born at Forli; died 1494. Count Girolamo Riario, nephew of Pope Sixtus IV., governed Forli, and through his influence Melozzo went to Rome, where he was appointed painter to the Pope, and received the honor of knighthood. Only small portions of his works remain, but they prove him to have been a wonderful painter. His principal work was the "Ascension of Christ," in the ch. S. Apostoli. Portions of this have been removed, and are preserved in the sacristy of S. Peter's, the Quirinal Pal., and in the Lateran. Grimm says, "I can place nothing of the same date by the side of these figures as regards boldness of composition. For an imagination, before which human forms hovered in such bold foreshortening, and a hand such as the painter possessed who could sketch so freely and firmly what his mind perceived, I find combined in no painter hitherto." The foreshortening or painting of figures in perspective, on vaults and ceilings, was his invention and was perfected a half century later by Correggio. His draperies were somewhat formless; his principal figures grand; and his cherubs and angels, graceful and beautiful. In the Vatican there is a picture by him of Sixtus IV., surrounded by his nephews. Melozzo da Forli was a very important artist, but his place in the history of art is small, on account of the paucity of his existing works.

Forment, Damian, born at Valencia; died 1533. He went to Italy to study, and it is supposed that he formed his style after the works of Donatello. In 1511 he executed a work at Zaragoza, which is considered one of the finest monuments in Aragon. It is an

altar-piece of alabaster, for the Cath. "of the Pillar." This work occupied Forment nearly nine years. It represents the Assumption of the Virgin, the Nativity, and the Purification. In 1520 he began a retablo for the high-altar of the Cath. of Huesca. This occupied thirteen years. It is of alabaster, and represents the "Death and Passion of Christ." The Emperor, Charles V., invited him to enter his service, but he died soon after. He left a large estate. His school never numbered less than twelve scholars.

Fosse, Charles de la, born at Paris (1640–1716). He was admired for his coloring, which he acquired from the study of Venetian art. He was much employed on the churches and palaces of Paris, Versailles, etc. He visited England, and ornamented the mansions of some of the nobles. His design was incorrect and inelegant, and his color, which was good, was much inferior to that of Titian or Vandyck.

Foucquet, Jean. Flourished 1461–1485. He was a miniaturist, illuminator, and painter to Louis XI. A Boccaccio which he illuminated, is at Munich, and portions of a Book of Hours, also by him, belong to the coll. of M. Brentano Laroche, at Frankfort. There is a "Virgin and Child" in the Gall. at Antwerp, attributed to him. The Virgin is said to be a portrait of Agnes Sorel, the beautiful mistress of Charles VII. This picture is pale and flat.

Fouquières, Focquier, or **Foucquier, James,** born at Antwerp (1580–1659). Pupil of Mompert and Jan Breughel. He was a fine landscape painter, and was employed in the Louvre by Louis XIII. That king made him a knight, and this, with other flattering attentions, rendered him so vain that he became unendurable. Nicholas Poussin, who was employed at the Louvre at the same time with Fouquières, left Paris on account of his insolence and overbearing conduct. His drawing was good and his pencil free. His color was somewhat cold, though fresh and clear. He chose picturesque scenes, and his wagons, figures, etc., were well put in.

Fragonard, Jean-Honoré, born at Grasse (1732–1806). He painted historical subjects, conversations, and bacchanals with considerable success.[1] Some rather stiff portraits are attributed to him, and he also executed several etchings from his own designs, and those of other masters.

Francesca, Pietro della, born at Borgo S. Sepolcro. He is distinguished for having advanced the study of perspective. Some of his frescoes remain in his native place; in S. Francesco, at Rimini, and in S. Francesco, at Arezzo. In the National Gall. there is a profile portrait in tempera, attributed to him. In the Uffizi there are portraits of Federigo di Montefeltro and his wife, by his hand. He is said to have been the teacher of Signorelli and Pietro Perugino. He was living in 1494.

[1] Four fine pictures, by Fragonard, belonging to Mr. Henry Lee, were burned in the great fire in Boston, November 9, 1872.

Franceschini, Baldassare, called Il Volterrano, born at Volterra (1611–1689). He was most distinguished as a fresco painter, but his oil pictures were very commendable. His correctness of design was remarkable; his knowledge of foreshortening perfect; his color harmonious; and his figures spirited. His works both in fresco and oil may be seen in Florence and Volterra.

Franceschini, Marcantonio, born at Bologna (1648–1729). Carlo Cignani was his chief teacher, and so fond of him that he gave him attentions and privileges beyond all his other pupils. He excelled as a *machinist*. His compositions were copious but without confusion. His inventive powers were large, and he had facility of execution. Many of his works are at Bologna. His easel pictures were good; his angels were especially beautiful.

Franciabigio or **Francia Bigio,** real name, Francesco di Cristofano (1482–1525). Pupil of Mariotto Albertinelli. He was a friend of Andrea del Sarto, and resembled him in his manner of painting. In 1513, Francia Bigio was employed at the Servi in Florence, and it is said was associated with Del Sarto. He painted, in the court of the Servi, a picture of the "Marriage of the Virgin." Just before it was finished, a day observed with especial solemnity by the Servites came round, and the monks removed the screens which were before the picture. Francia Bigio was so angry at this that he took a hammer and did much injury to the Virgin's head, and to other portions of his work, and moreover, he could never be persuaded to restore it, neither would other artists do so, and the injuries remain to this day. In 1518–19, he worked at the Scalzo, and in 1521, together with Del Sarto, at the Medici Pal. in Poggio a Cajano. He was always a reputable painter, but he was not a man of great genius, and therefore could not equal many others. During the later years of his life, he painted with great rapidity, and took every order that was offered him. Several of his frescoes remain, and a number of portraits by his hand, are in various collections in Europe. The "Bath of Bathsheba," at Dresden, was painted but two years before his death. One of his portraits is at Windsor Castle, and another at Stanstead House.

Francia, Francesco, real name Francesco di Marco Raibolini, born at Bologna (1450–1518). As a goldsmith, he was first distinguished, and was steward of goldsmiths in 1483. He was also master of the mint to the Bentivoglio, and to Julius II. at Bologna. It is impossible to say exactly when he began to paint, but his earliest known work is a Madonna surrounded by six saints, dated 1490 or 1494. This is one of the treasures of the Bologna Pinacothek. His first pictures are Umbrian in style, and much resemble those of Perugino, which is easily accounted for by the fact that the works of that master were taken to Bologna near the close of the 15th century. Later in life, Francia became Raphaelesque in manner, and his pic-

tures have been attributed to both these masters whom he imitated. His most striking characteristic is a tender and agreeable expression of deep religious feeling. His figures express calmness more than action; his color is warm, and his finish delicate and careful. His only remaining frescoes are in the oratory of S. Cecilia, at Bologna, and represent the marriage and entombment of that saint. An altar-piece in the Bentivoglio chapel in S. Giacomo Maggiore, representing the enthroned Madonna, with saints and angels, is very beautiful. The color is especially fine. Various other works of his are in Bo-

MADONNA. BY FR. FRANCIA.
Dresden.

logna; in Munich is a "Virgin adoring the Infant Jesus," which is very attractive; in the Brera, another enthroned Madonna; many portraits, half length Madonnas, and Holy Families are seen in various European galleries. All have the same oval faces, and soft, dark eyes; the same calm and thoughtful expression, and are always pleasing. He retained his full powers at the time of his death. When the S. Cecilia of Raphael was finished, he sent it to Francia and requested him to care for it and see it properly hung in its place. He did so, and soon after died, it has been said, because of his dis-

covery of his great inferiority to Raphael. It is well known that these two masters were friends, and corresponded, but it is not known that they met. There are few, perhaps no other specimens of the *antico-moderno* style, equal to the works of Francia. His portraits were excellent, and in some of his groups he introduced the likeness of the donor with good effect. He had more than 200 scholars.

Franck or **Francken**. There are at least eleven painters and engravers by this name, and probably more. There is some difficulty in distinguishing between them. The most important are Hans Franck, who was one of the earliest engravers on wood, and is believed to be the same as Jan Franck, who worked for Albert Durer at Nuremburg; Frans Francken, the Elder (1544–1616), Ambrosius Francken, the Elder (1545–1618), and Jerome Francken, the Elder (1542 ?–1620) were pupils of Franz Floris, and painted in his style. The Antwerp Mus. has a number of pictures by Ambrose. There were three younger Franckens having the same names as the elder ones. Of these Frans, the Younger, was the most important. Born at Antwerp (1581 ?–1642). His works are characterized by fine keeping and a spirited touch, with much feeling for graceful action. His drawing was good, and he had fine inventive talents. No picture better displays his powers of imagination than that of the "Witch's Sabbath," in the Vienna Gall., dated 1607. His color was often heavy. He sometimes painted the figures in the pictures of Pieter Neefs, Van Bassen, and Jesse Momper. He was one of the best *genre* painters of his time. Jean Baptiste Francken was the son of Sebastian, and was instructed by him. Born at Antwerp, 1600, sometimes called Old Francks. He improved by the study of the works of Rubens. His best pictures are the interiors of museums and galleries, and he so well imitated the manner of different artists, that however small his representations are, the style and color of the painter can be distinguished. He painted vases, suits of armor, and objects of natural history with wonderful exactness and finish. Many of the figures which he introduced were portraits. He sometimes painted figures in the pictures of Neefs, and sometimes the figures which he painted were encircled with flowers by Daniel Segers.

Franco, Battista, called Il Semolei, born at Venice or Udine (1498–1566 ?). He went to Rome where he diligently studied the works of Michael Angelo. A few of his works remain in Venice. The finest of these are small decorations upon ceilings, such as those in the chapel of S. Francesco della Vigna, and in the Scala d'Oro of the Doge's Palace. His most important large works are also in the above-named chapel. A good portrait of Sansovino, by Franco, is in the Berlin Mus. This artist merits honorable mention as an engraver. He is believed by some to have been the pupil of Marc An-

tonio. Bartsch mentions more than 100 plates by him. His drawing is often incorrect, but he showed great love for the antique, and respect for the traditions of the past, in the choice of his subjects. He worked entirely with the graver, and marked his plates B. F. V. F., for *Batista Franco Venetus fecit.*

François. There are three painters by this name, Lucas, Peter, and Simon. The first two were father and son, and born at Mechlin; the latter was a native of Tours. They are of no especial importance.

François, Jean Charles, born at Nancy (1717–1786 ?) The inventor of the engraving called the Chalk style, which represents crayon drawings. He received a pension of 600 livres, for this invention. He also executed some portraits with the graver.

Fraser, Charles, born at Charleston, S. C. (1782–1860.) A very successful portrait painter. In 1857 his works were exhibited in Charleston, and numbered 313 miniatures and 139 landscapes and other compositions.

Fratellini, Giovanna, born at Florence (1666–1731). Her talents attracted the attention of the Grand Duchess Victoria, who provided her with masters. She painted in oil, miniature, and crayons, and excelled in the latter. Her reputation spread all over Italy, and she painted the portraits of many nobles and eminent persons. In the Ducal Gall., Florence, there is a portrait of herself engaged in painting that of her son, which is one of her best works.

Frazee, John, born in Rahway, N. J., 1790. A sculptor in spite of many hindrances, for in his youth there was no brightness but that of his mother's love; and it was not until 1824 that he was able to execute his first bust. This was a portrait of John Wells, and was placed in Grace Church, New York city, and is, according to Dunlap, the first marble portrait from a native hand. At this time he had opened a marble-yard on Broadway, with Launitz, and it was there that Crawford first practised in statuary. After this Frazee made busts of several notable men, and in 1831 that of John Jay, for which Congress made an appropriation.

Fredi, Bartolo di, born at Siena about 1330. He was associated with Andrea Vanni, in 1353. In 1361 he was employed by the government of Siena, and in 1362 went to S. Gimignano, where he remained several years. After his return to Siena he was honored with some public offices. He was the founder of the noble house of the Bartoli Battilori. Had his reputation depended alone on his real artistic merit, he would not have occupied a leading position. His color was hard, and his pictures very flat; and he was excelled by many artists of his day in Pisa and Siena, while he could not be mentioned beside those of Florence. His remaining works are some pictures in S. Francesco of Montalcino; an "Adoration of the Magi," in the Acad. of Siena, and another in the Ramboux Coll. at Cologne; and a "Virgin giving the Girdle to S. Thomas," in the ch.

of S. Maria, at Bettona, near Assisi. His "Descent from the Cross," in the ch. of S. Francesco, is dated 1382.

Freminet, Martin, born in Paris (1567–1619). He studied some time in Italy, and on his return was made painter to Henri IV., and also to his successor, Louis XIII. He was much employed at Fontainebleau. A picture in the Louvre, representing "Mercury admonishing Æneas," is a good example of his work.

Frey, James, born at Lucerne (1681–1752). An eminent engraver, and better known by his Italian name of Giacomo Frey. He studied in the school of Carlo Maratti, at Rome. He left a large number of fine plates after the works of some of the best Italian masters.

Frey, John Peter de, born at Amsterdam, 1770. He became a distinguished engraver, though he could only use his left hand. His prints after Rembrandt, Flink, and G. Dow are much esteemed, especially the "Anatomical Lecture," the "Family of Tobias," the "Presentation in the Temple," and the "Ship-builder and his Wife."

Frisius, Simon, born at Leuwarde, in Friesland, about 1590. An eminent engraver, and the first who brought etching to perfection. His prints are scarce and much valued. He sometimes marked his plates S. F. *fecit*, and frequently *fecit* only.

Fruitiers Philip, born at Antwerp (1625–1677). He first painted historical subjects in oil, but changed to distemper and miniature. He was very celebrated for his water-color portraits, and so much admired by Rubens that he employed him to paint himself and family. He also made some etchings, among which the portrait of Queen Hedwig Eleanor, of Sweden, is distinguished for its excellence.

Fuessli, John Caspar, born at Zurich (1706–1781). A good portrait painter, and the author of the "Lives of the Swiss Painters," for which work he designed and engraved the portraits and vignettes.

Füger, Henri, born at Heilbronn (1751–1818). He was appointed Director of the Imperial Gall. at Vienna, in 1806. His works in that Coll. are not his best. German writers considered him one of the most eminent artists of his time.

Fulton, Robert, born in Lancaster County, Penn. (1765–1815). It is well known that this great mechanician was also an artist. But very few of his works remain. There is in Philadelphia a portrait by him of Mr. Plumstead's sister; it belongs to her family. Fulton executed the first panorama ever exhibited in Paris. His love for art was very great, and he wrote from London to urge the people of Philadelphia to buy West's pictures as the nucleus of a Gall., and bought himself the "Lear" and "Ophelia," and gave them to the New York association of artists. There is a print from one of his pictures representing Louis XVI. in prison, with his family.

Fungai, Bernardino, born at Siena. Flourished about 1512.

There are numerous works attributed to this artist in guide-books and catalogues. They are all lifeless, badly drawn, and confused in arrangement. Several of these are in the churches and Acad. of Siena. They are also seen in various European galleries.

Furini, Francesco, born at Florence (1604–1646). Pupil of his father, and afterwards of Passignano and Roselli. He became a priest in 1640, but continued to paint until his death. He has been called the Guido and Albano of Florence. His heads are sometimes very powerful; his face shadows are deep brown. His pastoral subjects are half Spanish in appearance. His best works are easel pictures, and are much esteemed. His women and children are elegant and delicate, and he excelled in the representation of nymphs and kindred subjects.

Furness, William Henry, Jr., born at Philadelphia (1827–1867). A successful painter of portraits. He studied at Düsseldorf, and after his return to America established himself in Boston. His pictures are in the possession of the families for whom they were painted, and are much esteemed.

Fuseli or **Füssli, Henry**, born at Zurich (1741–1825). He was educated for the church, and took holy orders, but in 1763, having a difficulty with a magistrate of Zurich, he went to England, where he lived until his death, with the exception of eight years passed in Italy. He intended to devote himself to literature, but by advice of Sir Joshua Reynolds, who had seen his drawings, he became an artist. As a painter he was entirely original, and remarkable for his wonderful imaginations and fantastic conceptions of his subjects. He had a good knowledge of anatomy, which is fully shown in his pictures. His best works are his Milton Gall., and eight pictures painted for Boydell's Shakespeare Gall. These are all extravagant and incorrect, but extraordinary in design. As a writer and critic of art, he ranks high, but is not free from the same extravagance in his intellectual efforts which characterizes his paintings. He held the offices of Professor of Painting, and Keeper of the Royal Acad. He delivered twelve lectures in all. He was very witty and sarcastic, and spared none who came in his way; still he was liked by the students, for they knew that he endeavored to build up the best interests of the Acad. He had a passionate temper, and was sometimes overcome by depression of spirits, when his wife was accustomed to make him angry, as a fit of passion restored his cheerfulness. He was very learned, and could speak eight languages. When not employed in painting, he took up the pen; and when eighty years old declared himself to have been happy in the fact that he had always been occupied in something that he liked. There are many sharp and witty sayings of his recorded, and his life, published by his executor, John Knowles, is very interesting. From his choice of strange subjects, his fellow-artists called him "painter-in-ordinary to

the devil;" he laughed at this, and said, "Aye, he has sat to me many times." A student once showed him a drawing, saying, "I finished it without using a crumb of bread." "All the worse for you," answered Fuseli; "buy a two-penny loaf and rub it out."

Füterer, Ulrich. In the Gall. of Schleissheim there is a large "Crucifixion" by this artist, who flourished about 1480. It is painted in compartments of Gothic architecture to imitate sculpture.

Fyoll, Conrad. Flourished from 1461 to 1476. There are pictures by this artist in the Städel Institute, at Frankfort, and in the Berlin Mus. Kugler says, "He has something tender and mild in his heads, and a delicate, silvery, and, upon the whole, cool tone in his flesh."

Fyt, Jan, born at Antwerp (1609–1661). After Snyders, he is the greatest Flemish animal painter. His greyhounds cannot be equalled by any master. His live dogs are excellent, but he was most successful in representing dead animals. The fur of animals and the plumage of birds was rendered by him with more detail of finish than by Snyders, and with wonderful truth. His composition was good, and he had much animation; in drawing, he is not always accurate, but his effects of light are fine. He may be well studied in the Munich and Vienna Galleries, which have fine pictures by him. There is a work of his in the British Mus., and others are in private collections in England. He sometimes painted in conjunction with Jordaens and Willeborts. Jan Fyt also executed the folowing etchings, which are much esteemed: —

Eight plates of Dogs and other animals; marked *Jo. Fyt.* 1640.

Seven plates of different kinds of Dogs with landscape backgrounds; 1642; inscribed *Johannes Fyt pinx. et fecit.*

A set of eight small plates comprising a Horse, a Cart, a Dog, Goats, Foxes, and three of Cows; very scarce.

G.

Gaal or **Gall, Barent,** born at Haerlem (1650–1703). Pupil of Philip Wouvermans. His village scenes are good pictures of their class. His figures have no special merit, but his effects of light and shade are fine, particularly when, like Ruysdael, he paints heavy clouds with the sun shining on distant fields.

Gabbiani, Antonio Domenico, born at Florence (1652–1726). The works of this artist occupy an honorable position in the Florentine galleries and palaces. His landscapes with mythological subjects resemble those of Domenichino. His distant scenery is grand. His Cupids are, as a rule, his best figures, and his greatest deficiency is in drapery. He was a pupil of Ciro Ferri.

Gaddi, Gaddo, born at Florence (1239–1312). A friend of Cimabue, whom he survived twelve years. The friend also of Andrea

Tafi, and a worker in mosaics. He made a fortune which was the foundation of the position his family occupied later. Vasari speaks of many of his works, both paintings and mosaics, but the only remaining ones that can be attributed to him are some mosaics in the portico of S. Maria Maggiore, at Rome, executed in 1308, and possibly others in the cathedrals of Florence and Pisa, and in the Baptistery at Florence.

Gaddi, Taddeo, born at Florence (1300–1366?). Son of the preceding. He was held at the baptismal font by Giotto, and became the favorite disciple of that great master. His pictures are, in general, in the style of Giotto. Vasari, who saw many of his works which are now destroyed, thought he excelled his instructor. His works still remaining are frescoes from the life of the Virgin, on the walls of the Giugni (formerly the Baroncelli) chapel in Santa Croce, at Florence, and some smaller panel pictures in the Florentine Acad. and the Berlin Mus. There is much truth and feeling in the frescoes, and the small pictures are beautifully executed. His countenances are less characteristic than those of Giotto, and his entire manner more mechanical, the almost unavoidable result of having been the assistant of his master, for more than twenty-four years. When he was asked to name the greatest painter in Italy, he replied, "Art has fallen very low since the death of Giotto," and it was the misfortune of Taddeo and others who followed Giotto, to study his works and practise his rules, rather than to draw their inspiration from nature, and reproduce her more perfect models. Taddeo was also an architect, and made the plans for the Ponte Vecchio and Ponte à Santa Trinità, in 1336, and was employed at Orsanmichele and the Campanile.

Gaddi, Agnolo. Son of the preceding. Time of birth not known. Died 1396. The pictures of Agnolo are sometimes imposing at a distance, but do not bear close examination. A finely drawn head is often spoiled by disregard to the details of the features; his hands and feet are bad, and the folds of the flesh are indicated by lines. His color is clear and transparent, and his relief better than Taddeo's. The best preserved works of this master are in the chapel of the Holy Girdle in the Cath. of Prato, and in the choir of Santa Croce, at Florence. The latter are a series illustrating the history of the Holy Cross, and are full of allegorical allusions.

Gaeta, Scipione da. See Pulzone.

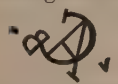
Gainsborough, Thomas, born at Sudbury, in Suffolk (1727–1788). Pupil of Francis Hayman. He became very eminent as a portrait painter, and his landscapes are much esteemed, while his fancy pictures are also excellent. He settled in London in 1774. It is said that he never put his name on any picture. When he died, he had 56 paintings and 148 drawings. The latter are much valued by connoisseurs and collectors. Several of his fine landscapes are in the

National Gall., and the excellent portraits of Mrs. Siddons and Dr. Ralph Shomberg are also there. In the Edinburgh Gall. there is a fine likeness of the Hon. Mrs. Graham. Some of his best pictures of *genre* subjects are, the "Shepherd Boy in a Shower;" the "Woodman and Dog in a Storm;" the "Cottage Door;" and the "Cottage Girl with Dog and Pitcher." His pictures command high prices, one having been sold in 1867 for £1800. Many of his works have been engraved.

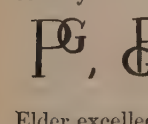
Galanino, called Baldassare Alloisi, born at Bologna (1578–1638). Pupil of the Carracci, and one of the ablest artists of their school. He was very busy in Rome in painting portraits of the most illustrious men of the time of Urban VIII. His larger works were for the churches of Bologna, and the great altar-piece for the ch. of Gesu e Maria, at Rome.

Galassi, Galasso, born at Ferrara, 1380. But few of his works remain, and these are in the churches of Bologna. It has been said that he learned the use of oil colors from Van der Weyden, but all his known paintings are frescoes.

Galaton. A Greek painter who probably lived under the earlier Ptolemies. He executed a picture probably intended to ridicule the Alexandrian epic poets. It represented Homer vomiting, and other poets gathering up what fell from him.



Galestruzzi, Gio. Batista. Of his paintings little is known, but he was the friend of Della Bella, whose manner he imitated in engraving, and acquired a good reputation. His plates are numerous, and some of them are rare. He flourished about the middle of the 17th century.



Galle, Philip, born at Haerlem, 1537. The first of a family of engravers consisting of Theodore, 1560, and Cornelius the Elder, 1570 (sons of Philip), and Cornelius the Younger, 1600. Cornelius the Elder excelled the others, and after studying in Rome established himself in Antwerp as an engraver and print-seller. He left a considerable number of plates, which are well esteemed.

Gallegos, Fernando, born at Salamanca, probably about 1475. He followed the manner of Van der Weyden and Memling. He has been called a pupil of Albert Dürer, and his works are said to resemble those of that master. His best picture is a Madonna, in the chapel of S. Clement, in Salamanca.

Galli, Gio. Maria, called Bibiena from his birthplace (1625–1665). The first of a family who distinguished themselves in art. He was a pupil of Albano, whose gracefulness he successfully imitated. Some of his finest works are in the churches of Bologna.

Galli, Ferdinando, called Bibiena, born at Bologna (1657–1743). Son of the preceding, he was very eminent as an ornamental and

decorative painter, and was sought by all the sovereigns of Europe. He served the dukes of Parma and Milan, and went to Vienna by invitation of the Emperor Charles VI. He arranged public festivals with much magnificence, and made great improvements in the decorations and illusive effect of scenic decorations. He also painted many architectural and perspective views, which are in the galleries of Italy and are well esteemed. He published a work on architecture. He had three sons, Alessandro, Antonio, and Giuseppe, who became distinguished as decorative artists at several European courts.

Galli, Francesco, called Bibiena, born at Bologna (1659–1739). Brother of the preceding, to whom he was inferior. He painted the same class of subjects, and was invited to Spain and appointed principal architect to Philip V.

Garbo, Raffaellino del, born at Florence (1476–1524). Pupil of Filippino Lippi. His earlier works are characterized by amiability, and an elegant tenderness of feeling. His works in the Berlin Mus. especially display this. His "Resurrection," in the Florentine Acad., shows the same dramatic power which his master had. Later in life, when he attempted to follow M. Angelo and Raphael, he was less admirable, as may be seen in his ceiling pictures in the chapel of S. Thomas Aquinas in S. Maria Sopra Minerva at Rome. His works are also seen in the Louvre, Dresden Gall., Uffizi, Acad. of Venice, Mus. of Naples, and in some private collections.

Gargiuoli, Domenico, called Micco Spadaro, born at Naples (1612–1679). Pupil of Salvator Rosa, and painted landscapes and small figures. His works in the Studj Gall. at Naples are very interesting as historical representations of the events of his time. One series delineates the whole tragedy of Masaniello, and the horrors of the plague of 1656 form the subjects of others.

Garofalo was called by this name from his custom of painting a gilliflower in the corner of his pictures, but his real name was Benvenuto Tisio. Born at Ferrara (1481–1559). He executed some frescoes in Ferrara which caused him to be considered the head of the Ferrarese school, but he is best known by his easel pictures, which are in various galleries, especially in Rome. An "Entombment," at the Borghese Pal., is his most celebrated large work, and another, very similar, is in the Studj Gall. at Naples. The Doria Gall., the Acad. of Venice, and the English National Gall., have fine specimens of his works. His pictures at Ferrara were painted after his return from Rome, and show the effect of his study there. His color was good, and his pure, positive tints have not faded, and equal in this respect the works of the early Venetian artists. He was blind nine years before his death.

Garzi, Ludovico, born at Pistoja (1638 ?–1721). A favorite pupil of Andrea Sacchi, and a rival of Carlo Maratti. He was em-

ployed in Naples in churches and palaces, and in Pescia; his principal works at Rome are the cupola of the Capella Cibo in S. Maria del Popolo, and his celebrated "Prophet Joel," in the Lateran.

Gassel, Lucas. Flourished middle of 16th century. His style is fantastic, his color cool and monotonous. Vienna Gall., a landscape, with Judah and Thamar, 1548.

Gasser, Hans (1817–1868). This Austrian sculptor was remarkable for his portrait busts, among which are those of Jenny Lind, Marko, Rahl, and Szechenyi. His ideal figures were also worthy of praise. This may be seen in the new opera-house at Vienna, the Karl Theatre, and the arsenals at Vienna and Trieste.

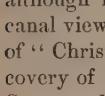
Gatti, Bernardino, called Il Soiaro or Sogliaro, from the occupation of his father. There is much doubt about the facts of this painter's life, and it is not known whether he was a pupil or an imitator of Correggio. His works were in the manner of that master, and the most important were executed at Parma, Cremona, and Piacenza. Died 1575. Gervasio Gatti, his nephew, was also his pupil, and called Il Soiaro. Bryan names five painters and one engraver of the name of Gatti.

Gaulli, Gio. Battista, called Bacicio, born at Genoa (1639–1709). He had great celerity of invention and execution, and became distinguished as a machinist. One of his most important works is the great vault of the Gesu, at Rome. He painted in several Roman churches, and is said to have succeeded in portraiture, especially in making good likenesses of those who were dead. For the latter he was accustomed to draw an ideal face, which he would change according to the suggestions of those who had known the subject, until he made a satisfactory picture.

Gault de St. Germain, Pierre Marie, born at Paris, 1754. A painter of large historical subjects and portraits. He also wrote several books relative to painting.

Gaywood, Robert. Flourished about 1660. The plates of this eminent English engraver are much esteemed by collectors. He was a pupil of Wenceslaus Hollar, and his most interesting works are his portraits.

Geddes, Andrew, born at Edinburgh (1789–1844). He painted landscapes and portraits. He was most successful in the latter, although many of his small landscapes are pretty, particularly his canal views. He also painted one large altar-piece, and a picture of "Christ and the Woman of Samaria." His picture of the "Discovery of the Regalia of Scotland" includes a portrait of Walter Scott, and several distinguished men of Edinburgh.



Gelder, Aart de, born at Dort (1645–1727). Pupil of Rembrandt, and a good imitator of his style, though not equal to him in impasto and transparency of color. Many of his pictures pass for those of his master, and

his works are not numerous in public galleries. The Amsterdam Mus. has a portrait of Peter the Great, and the Dresden Gall, a man's portrait and an Ecce Homo, by De Gelder.

Gelee, Claude. See Lorraine.

Genga, Girolamo, born at Urbino (1476–1551). Pupil of Luca Signorelli and Pietro Perugino, and fellow-pupil of Raphael. Few of his works are known, as he painted much in conjunction with other masters, and was also employed as an architect, rather than painter, by the Duke of Urbino.

Gennari, Benedetto, born at Cento (1633–1715). Nephew and pupil of Guercino, whose style he imitated so perfectly, that the copies which he made from the master's works could scarcely be distinguished from the originals. He painted some historical pictures for the churches of Bologna, Padua, and Cento, and in the reign of Charles II. went to England and was appointed painter to the King, in which office he was confirmed by James II. His principal works in England, were portraits. Cesare Gennari, brother of Benedetto, and Lorenzo, probably of the same family, were also painters.

Genoels, Abraham, born at Antwerp (1640–1723). One of the best landscape painters of his country. In France, he was employed by Le Brun, to paint the backgrounds to his "Battles of Alexander the Great." His drawing is correct, his touch spirited, his color clear, and his figures in the antique style. His works are rare. The Amsterdam Gall. has one, and there is another in the Brunswick Gall. He is also distinguished for his etchings. Bartsch enumerates seventy-three, and Weigel gives thirty-one more. In Rome, he was called Archimedes, on account of his mathematical knowledge, and he sometimes signs his etchings with that name.

Gentileschi, real name Orazio Lomi, born at Pisa (1563–1647). He painted in several Roman palaces in conjunction with Agostino Tassi. He also painted historical subjects at Turin and Genoa. He was invited to England by Charles I. Several of his pictures are now at Marlborough House. Vandyck painted his portrait, which was engraved by Vorsterman. Gentileschi, Artemisia (1590–1642), was the daughter of the above, and accompanied him to England, where she painted both portraits and other pictures, but she passed most of her life in Bologna and Naples. She was the friend of Guido, and was much admired. She excelled her father in portraits. In the Florence Gall., there is a "Judith," painted by her. Gentileschi, Francesco, brother of the preceding, was also an artist, and resided chiefly at Genoa, where he painted for several churches.

Gerard, François, born at Rome (1770–1837). The best French portrait painter of his time, and distinguished also for his large historical pictures. His *chef-d'œuvre* of this kind is the "Entrance of

Henry IV. into Paris," at Versailles. He was a great favorite with Napoleon, and painted portraits of the Emperor, his wives, and the King of Rome. He was also principal painter to Louis XVIII., who made him a baron.

Gerard, Mark, born at Bruges. Painter, designer for glass-painting, and architect. He was not an eminent artist, but some portraits he painted in England are interesting. Those of Queen Elizabeth, Lord Burleigh, and Lord Essex are at Burleigh House.

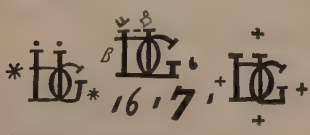
Gerard of S. John. Van Mander says he was thus called from the monastery of S. John, at Haerlem, where he resided. Two panels attributed to him are in the Belvedere Gall., at Vienna, and three pictures which form a triptych in the Pinakothek of Munich, are also called his. These works are far from excellent, and seem to belong to the 16th century.

Gerard of Ghent is one of the painters said to have executed the celebrated Grimani Breviary, in the library of S. Mark, at Venice; 125 of the illuminations are attributed to him. It has been said that he was identical with Gerard Van der Meire.

Géricault, Jean Louis, born at Rouen (1791–1824). The *chef-d'œuvre* of this artist is his immense picture of the "Wreck of the Medusa," in the Gall. of the Louvre.

Gessi, Francesco, born at Bologna (1588–1649). A pupil and successful imitator of Guido Reni. His early works are the best, for in later years he became a cold and languid mannerist. His pictures are in several churches of Bologna.

Gessner, Solomon, born at Zurich (1734–1788). A poet and artist. He was an amateur painter, until he was thirty years old, when he began to study landscape painting. He is known by his etchings, some of which he executed for his literary works, and some for separate publication. They are all well finished and pleasing.



Ghein or **Gheyn, James**, the Elder, born at Antwerp (1565–1615). Pupil of Henry Goltzius. He became a skilful engraver, and his plates are much esteemed. Some of them are scarce.

Ghent, Justus Van. This old painter must have been born about 1400, as he was a pupil of Hubert Van Eyck. The only remaining work known to be his, is in the ch. of the Fraternity of Corpus Christi, at Urbino. It represents "Christ giving the Chalice to the kneeling Apostles," and has many points of merit. The portraits it contains are excellent.

Ghiberti, Lorenzo, born at Florence (1378–1455). A goldsmith and sculptor, he also painted some pictures at Rimini, whither he fled from the plague in 1398. He is best known by his bronze gates

to the Baptistery of Florence, which Michael Angelo thought "worthy to be the gates of Paradise," and which have never been surpassed in some respects. There was much controversy as to who should obtain the honor of making these gates, and after Ghiberti received it, he spent twenty years upon the first, and as much more time upon the last. It is easy to see in them the marks of the goldsmith's minute and finished manner; but Ghiberti introduced a new

RELIEF. FROM GHIBERTI'S BRONZE GATE TO THE BAPTISTERY AT FLORENCE.

feature in bas-relief when he attempted to represent distance in background. In this he of course failed, but in beautiful ornamentation, and perfect form and finish of all minor parts, he has never been surpassed. Ghiberti also made three statues for the ch. of Orsanmichele; two bas-reliefs for the Cath. of Siena, and the Sarcophagus of S. Zenobius, in S. Maria del Fiore, of Florence. All these works still remain, but the sarcophagus and the gates are the most

excellent, and, indeed, are to-day among the finest works of art in Italy. Ghiberti had been a student of the antique as far as was possible for him, and in his records of art describes the ancient works he had seen. The earliest known work of this master is in the Uffizi, and is a bronze relief of the "Sacrifice of Isaac," which he made when contending for the commission for the Baptistery gates.

Ghirlandaio. Real name, Domenico di Tommaso Curradi di Doffo Bigordi. Born at Florence (1449–1494). It is said that his father was a goldsmith, who made such exquisite garlands for the hair that he was called Ghirlandaio (the garland-twiner), which name descended to his children. There are certain characteristics of Domenico's pictures which might result from a knowledge of the gold-

ZACHARIAS WRITING THE NAME OF JOHN. BY DOMENICO GHIRLANDAIO.
S. Maria Novella, Florence.

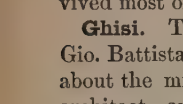
smith's art, such as precision in drawing, the modelling of figures, and the arrangement of drapery. Ghirlandaio was a pupil of Alessio Baldovinetti, and became a mosaist and celebrated painter. There is much of interest in the works of this master. They plainly show the advance from his earlier to his best manner: he introduced in his pictures the portraits of celebrated and important personages of his time, and was original in many ways. His life is a landmark in the history of Florentine art. His especial greatness is that of a composer. He preferred large spaces, and worked in the old system of tempera. His portrait figures were not the actors in the scene represented, but he placed them, generally, in detached groups. Kugler says this gave a solemn effect, and compares them, in their

relation to the picture, to the chorus in a Greek tragedy. He laid his scenes in the streets of cities known to us, his architecture and costumes were familiar, but he did not run into the fantastic, and his works are never unpicturesque. His study of the antique is especially apparent in his draperies. In the technicalities of fresco-painting he excelled, and his works were highly finished. His remaining frescoes are those in the ch. and refectory of Ognissanti, Florence, dated 1480; in the Palazzo Vecchio, and Palazzo Pubblico, Florence, 1481–85; in the Sixtine Chapel, Rome, only the "Calling of Peter and Andrew" remains; in the Chapel of S. Fina, at S. Gimignano; in the Sassetti Chapel, in S. Trinità, Florence, and the choir of S. M. Novella (1490), same city. His smaller works are an "Adoration of the Magi," in the Uffizi; two pictures in the Acad. of Florence, in one of which, an "Adoration of the Shepherds," an antique sarcophagus serves as the manger; a "Visitation," in the Louvre; six pictures in the Berlin Mus., and others in the Dresden, Munich, and National galleries; while a few more are in other public and in some private collections. Ghirlandaio was the master of Michael Angelo. Very little is known of the mosaics which he executed, although he called mosaic work "painting for eternity."

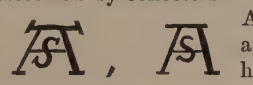
Ghirlandaio, Ridolfo, born at Florence (1483–1560). Son of Domenico. The works of this master may be classed in three divisions: those of his early time, his middle and best works, and his later and more mechanical manner. The first are characterized by thin, stiff figures, hard enamel, and thick substance of color, which may be seen in an "Annunciation," in the Abbey of the Montoliveto, outside Florence. His middle and best manner was largely influenced by his association with other artists, and the study of their works. It has been said that he studied with Fra Bartolommeo and was the intimate friend of Raphael. It is true that the latter desired Ridolfo to go to Rome to work with him in 1508, and about this time Ridolfo excelled all Florentine artists in oil-painting, as his father in his day had excelled in mural decorations. To this time belong his "Nativity," Berlin Mus., and another in the Esterhazy Coll., at Vienna; a female portrait in the Pitti; the Miracle and the Burial of S. Zanobius, Uffizi; and various others in churches and galleries, in some of which he employed the assistance of his pupil Michele di Ridolfo. There was an old precept among shopkeepers, that an artist, if he kept a shop, should execute all orders brought him, no matter how small. Domenico believed this, and his son practised it. He did much merely mechanical work from 1515 to 1541 for the public occasions, both of joy and sorrow, in which the Medici were the principal actors. This had a tendency to injure his manner, for he hastily executed scenes for plays, banners to be carried in processions, and gaudy triumphal arches. Then, too, he had a good fortune, fifteen children, and was growing old, — indeed, he suffered

so much from gout that he was wheeled about in a chair for some time before his death; still he did not resign his profession, but remained a silent partner, as it were, in his own business, and as late as 1543 undertook a series of frescoes for the monastery of the Angeli, where his brother Bartolommeo was in orders. Ridolfo survived most of his contemporaries except Michael Angelo.

Ghisi. This is the name of a Mantuan family of engravers. Gio. Battista Ghisi, called Mantuano, was the eldest, and flourished about the middle of the 16th century. He was a painter, sculptor, architect, and engraver, in which latter profession, he is best known. He is said to have been a pupil of Marc-Antonio Raimondi, but his drawing is incorrect and his prints wanting in harmony.



Giorgio Ghisi, born 1524, son of the preceding, was a much more eminent engraver, and his works are much esteemed by collectors. Fine impressions of his prints are scarce. Adamo and Diana Ghisi were the brother and sister of Giorgio, and were instructed by him. Diana was the best artist, and executed some plates of great merit. They were all called Mantuano.



Ghisolfi, Gio., born at Milan (1623–1683). He studied under several masters, the best of them being Salvator Rosa. His pictures abound in Milan, Geneva, Naples, Rome, and are well represented in England. He painted some historical subjects, but is best known by dark pictures of ruins, corridors in perspective, and courtyards paved with marbles. His works are in the choicest collections.

Ghezzi, Cavaliere Pier Leone. Chiefly known by his etchings and his caricatures, which are numerous in Roman collections.

Giamberti. See San Gallo.

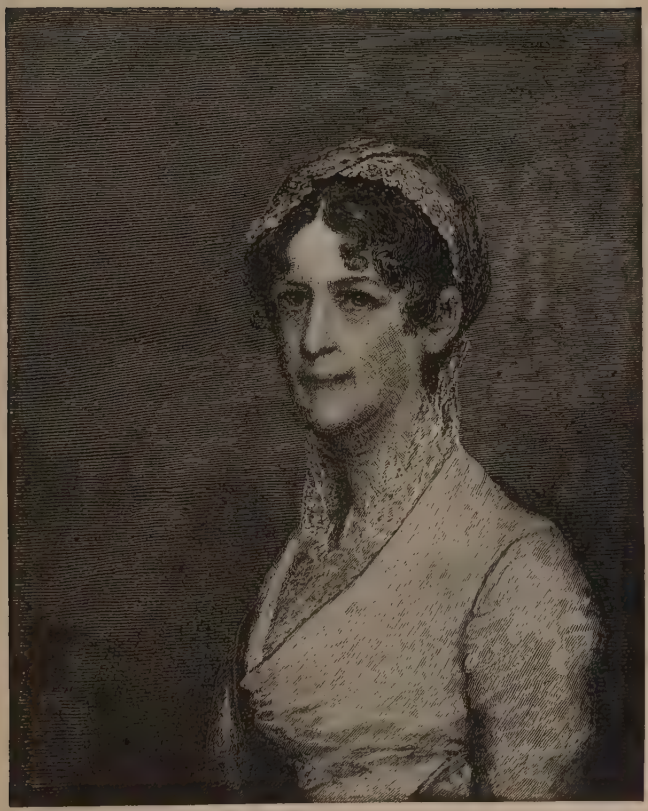
Giambono, Michele. An old painter and mosaist of the middle of the 15th century. An altar-piece in the Acad. of Venice, signed by him, represents Christ with S. Bernardino and other saints. At S. Marco, in the wagon roof of the Madonna de' Mascoli, there is a mosaic with his name, and at Padua, in the Coll. of Conte Riva, an exquisitely finished "Virgin and Child," inscribed "*Michael Johannes Bono, venetus pinxit.*" The Berlin Mus. Catalogue calls No. 1154 a Giambono. It is the "Assumption of S. Magdalen."

Gibbon, Grindling. A sculptor of the reign of Charles II. Some of his remaining monumental works are seen in the churches of England, but his wood-carving is most worthy of notice. His birds, flowers, foliage, and imitations of lace are remarkable for fine and elaborate execution. Some of the best of these are at Hampton Court, Windsor Castle, Chatsworth, S. Paul's Cath., and S. James' ch., Piccadilly. He died in 1721.

Gibson, Richard (1615–1690), usually called the Dwarf, was only three feet ten inches in height, and was married in the presence

of Charles I., whose page he was, to Anne Shepherd, who was exactly his own height. They had nine children, who lived and were of a proper size. Vandyck painted the portraits of this remarkable couple. The King observed the talents of Gibson, and placed him with Cleyn for instruction. He made a reputation in water-color painting. He painted a miniature of the "Parable of the Lost Sheep," which the King valued and gave to his medallist Vanderdoort for safe keeping. When Charles desired to have it, Vanderdoort had forgotten where he had put it, and became so nervous about it, that he hanged himself; after his death it was found. A drawing of Queen Henrietta, by Gibson, is at Hampton Court. He was sent to Holland to instruct the Princess Mary in drawing, and also was honored by being the teacher of Queen Anne.

Gibson, John, born near Conway, North Wales, 1790; died at Rome, 1866. When nine years old, his parents went to Liverpool with the intention of emigrating to the United States, but this plan was abandoned, and Gibson sent to school in Liverpool. Before this he had been in the habit of drawing whatever he saw that pleased him. He now began to study the prints in the shop windows, and sold his little drawings to his fellow-pupils. He attracted the attention of a print-seller, who lent him some studies and casts from the antique. At fourteen he was apprenticed to a cabinet maker, but at the end of a year, he persuaded his employer to change his indentures, and was bound to a wood-carver. He soon made the acquaintance of Messrs. Francis, who had marble works, and after much trouble and negotiation with his master, he was again apprenticed to the occupation which he had determined to follow. In modelling, drawing, and working in marble, he was truly happy, and made most rapid improvement. After a few months he fell under the notice of William Roscoe, who became his friend and patron. From this time until he was twenty-seven years old, he remained in Liverpool and executed many busts, bas-reliefs, etc. He had improved his opportunities, but they were small, and he greatly desired to travel. In 1817 he went to London with a few letters of introduction, and obtained several commissions. In September of the same year he left England for Rome, where he arrived in October. By means of a letter, he was presented to Canova, who took him under his protection and introduced him into his Acad., where he had an opportunity to draw from life. He had also the advantage of associating with artists, and listening to conversations on art, in which the most talented sculptors, such as Canova and Thorwaldsen, were engaged. In 1819 he received his first commission from the Duke of Devonshire, which was for a group of Mars and Cupid. From this time, he advanced steadily in his profession, and was fully employed. He lived twenty-seven years in Rome, spending his summers principally at Innsbrück. In 1844 he went to Liverpool to superintend the plac-



PORTRAIT OF MRS. CALEB LORING.

By Gilbert Stuart. See p. 557.

ing of his statue of Mr. Huskisson. He was received there with great enthusiasm. He had also executed a statue of Mr. Finlay for the Merchants Hall of Glasgow, to which city he was invited, to witness its erection. The compliments here paid him were more flattering than those of Liverpool, on account of the absence of all ties of association or residence. During this visit, he was invited to Windsor to make a statue of her Majesty. This was completed in Rome. The Queen was represented in a classical costume, and the diadem, sandals, and borders of the drapery were colored. This created much controversy; but Gibson always answered, "Whatever the Greeks did, was right." The Queen and Prince Albert were much pleased with the statue. In 1853 he received Miss Harriet Hosmer as his pupil. She is the only one he ever professed to teach, and they became devoted to each other, not only as teacher and pupil, but as friends. In 1862 he modelled a sacred subject, a bas-relief of "Christ blessing Little Children." In 1851 Gibson sustained a great loss in the death of his brother Ben, to whom he was greatly attached, and who had resided with him in Rome for fourteen years. On the 9th of January, 1866, when seventy-six years of age, and apparently in perfect health, he was seized with paralysis, and died on the 27th of the same month. He was buried in the English cemetery at Rome; and as he had been decorated with the cross of the Legion of Honor, a company of French soldiers joined the funeral procession and fired a salute above his grave. The inscription upon his monument, written by Lord Lytton, gives a concise and truthful account of him as an artist, and as a man: "His native genius strengthened by careful study, he infused the spirit of Grecian art into masterpieces all his own. His character as a man was in unison with his attributes as an artist, beautiful in its simplicity and truthfulness, noble in its dignity and elevation." A monument was also raised to Gibson in the ch. at Conway. He left the models of all his works, and the greater part of his fortune, to the Royal Acad. Many amusing stories are told of his absent-mindedness, and he was scarcely fit to go outside his studio alone. He could never master the ins and outs of railroad travelling, and when started in the right train at the right time, was sure to get out at the wrong place at the wrong time. Miss Hosmer said of him, "He is a god in his studio, but God help him when he is out of it." On one of his journeys, having arrived, as he supposed, at the right place, he desired a porter to show him the way to the Cathedral. In his own account he said, "But the scoundrel would have it that there was no cathedral in the place, and at last had the impudence to ask me if I knew where I was. Then I discovered that instead of being in Chichester, where I had a particular appointment with the Dean and Chapter, I was safe in Portsmouth, where there was no cathedral at all." He found his entire happiness in art, and worked on, to use his own words, "happily,

and with ever new pleasure, avoiding evil, and, with a calm soul, making images, not for worship, but for the love of the beautiful. The beautiful elevates us above the crowd in this world; the ideal, higher, yes higher still, to celestial beauty, the fountain of all. Socrates said that outward beauty was the sign of inward; in the life of a man, as in an image, every part should be beautiful." The tributes of respect which were shown him, he thoroughly enjoyed; and those of which any man might be proud, he received with a simplicity of self-respect which added a higher worth to them. The following are a portion of his works: —

Mars and Cupid; Chatsworth.

Psyche borne by Zephyrs; Palazzo Torlonia, Rome, and S. Petersburgh.

Hylas surprised by Nymphs; National Gall.

Sleeping Shepherd Boy; Mr. Lennox, New York.

Cupid disguised as a Shepherd; often repeated; Mr. Appleton, Boston.

Narcissus; Royal Acad.

Portraits of the Queen; Buckingham Pal. and Osborne.

Sir Robert Peel; Westminster Abbey.

George Stephenson; S. George's Hall, Liverpool.

Eighteen portrait-busts, among which are those of Mrs. Jameson and Sir Charles L. Eastlake.

Sixteen bassi-relievi, mostly of mythological subjects, and sixteen monumental relievi; a large part of the last are in Liverpool Cemetery Chapel.

Gillray, James, born at Lanark (1757–1815). This celebrated caricaturist began life as a goldsmith, then ran away with a strolling company of players, and at last went through a course of study at the Royal Acad. His first caricatures were done about 1779, and he worked diligently in this department of art until 1811. He left more than 1200 of these prints. He seized upon every circumstance of politics and manners which could be turned to ridicule, and in this art has had no rival. His intemperate habits undermined his health, and induced an insanity several years previous to his death. There are a few engravings of Gillray's of subjects not caricatured, of which the impressions are rare.

Gilpin, Sawrey, born at Carlisle (1733–1807). An animal and landscape painter, who painted whole pictures by himself, but was also accustomed to work in conjunction with Barret, who painted the landscapes for Gilpin's animals, which the latter repaid by painting animals in the pictures of Barret.

Gimignani, Giacinto, born at Pistoja (1611–1680). A disciple of Pietro da Cortona. He assisted Carlo Maratti, at the Lateran, in Rome. A picture of his in the Ducal Gall., at Florence, has been attributed to Guercino. His works are also at the Palazzo Nic-

colini, Florence; in S. Giovanni at Pistoja, and in other churches of Italy.

Giordano, Luca, born at Naples (1632–1705). Pupil of Ribera, called Il Spagnoletto. He went to Rome while still young, and was employed by Pietro da Cortona. His facility of execution was marvellous. He made copies from various masters, and his style became a mixture of all. This was greatly to his disadvantage. His father, who had always been very poor, followed him to Rome, urged him to haste for the sake of money, and was accustomed to repeat to him "Luca, fa presto," by which appellation he is known. In 1690 he was invited to Spain, where he executed a vast amount of work for Charles II., in the Escorial and elsewhere. He returned to Naples with much wealth and a great reputation. His works are very numerous, and varied in style. They are in all large galleries. Perhaps his masterpiece is the "Expulsion of the Fallen Angels," in the Belvedere, Vienna, signed *Jordanus, F.* 1666. Giordano painted equally well in oil and fresco, and is at times remarkable for beauty, glow of color, and dramatic effect, but sacrificed so much to hasty finish that it is painful to see what he has done and feel how much less it is than what he might have done. He also left some very spirited etchings, executed with free and masterly touch.

ENGRAVINGS AFTER LUCA GIORDANO.

Engraver, AVELINE, Peter. The Death of Seneca.

Engraver, BEAUVARLET, James Firmin. Lot and his Daughters. Susanna and the Elders. Perseus combating Phineus. Acis and Galatea. Judgment of Paris. Rape of Europa. Rape of the Sabines.

Engraver, DENNEL, Louis. Triumph of Galatea.

Engraver, EARLOM, Richard. Galatea. Judgment of Paris.

Engraver, EREDI, Benedetto. Death of Lucretia.

From his own designs, engraved by himself.

Elijah calling down Fire on the Priests of Baal.
Virgin and Child.
SS. Joseph and John.
Penitent Magdalene.
The Woman taken in Adultery.
Christ in the Temple with the Doctors.
S. Anne received into Heaven by the Virgin.

Engraver, MANNL or MAENNL, Jacob. Martyrdom of S. Bartholomew. Philosopher meditating on a Skull. A Geometrician.

Engraver, RAVENET, Simon Francis. Sophonisba receiving the Nuptial Present.

Engraver, SORNIQUE, Dominick. The Rape of the Sabines.

Engraver, VASSEUR, John Charles Le. Apollo and Daphne.

Engraver, WAGNER, Joseph. Meeting of Jacob and Rachel. Rebecca receiving the presents from Eliezer.

Engraver, ZUCCHI, Lorenzo. David with the Head of Goliath.

Giorgione, real name Giorgio Barbarelli, born at Castelfranco (1477–1511). The first Venetian who cast off the Bellinesque rule and handled brush and colors freely. Grimm says, "His outlines disappear into something almost unessential. As when living beings approach us, we only see colors and movement, so in his pictures; there is none of the fixed, statue-like appearance; the living, moving character alone seems produced by magic." This artist had great personal beauty, and a dignified deportment. Giorgione means George the Great, and he acquired this name on account of his tall, noble figure. He had also an intense love of beauty; he was a good lute player, and composed songs which he sung; in short, his nature was full of harmony and sentiment. This shows itself plainly in his works, and Mrs. Jameson says, "If Raphael be the Shakespeare, then Giorgione may be styled the Byron of painting." Very little is known of his life. The Venetian traditions give the following: He was fond of pleasure, but never profligate, and his love of his art would not allow him long to neglect it. Pietro Luzzo, a painter known as Morto da Feltri, lived in the same house with Giorgione, where was also a girl whom he passionately loved. He made Morto his confidant, of which he took advantage to seduce and carry off the girl. Giorgione never recovered from the double grief caused by the faithlessness of his mistress and his friend, and sank into a despondent state of mind, in which he died. Morto fled from Venice, entered the army, and was killed at the battle of Zara, 1519. Giorgione was much employed in decorative painting, and worked with Titian on the Fondacho dei Tedeschi, at Venice. He had great influence upon Titian. If any of the frescoes of Giorgione remain in Venice, they are but parts of pictures. The dampness of the climate, fires, and the effect of time have effaced them. His pictures are rare, and it is difficult to give a list of them, for there have been so many differences of opinion among the best judges, concerning the genuineness of those assigned to him, that few remain upon which no doubt has been thrown. He painted but few historical subjects. Among the works acknowledged as his, the first place should be given to an altar-piece in the ch. at Castelfranco. It represents the Virgin and Child between SS. Francis and Liberale. A study in oil for the figure of S. Liberale is in the National Gall. This altar-piece was executed before 1504. In the Belvedere Gall. at Vienna, there is a picture called the "Chaldean Sages," in which a company of astronomers study the heavens. In the Manfrini Pal., Venice, is the so-called "Family of Giorgione." Be the subject what it may, it is an exquisite picture in which the painter succeeded in throwing great interest into a simple and natural arrangement of common objects.

At Kingston-Lacy, there is an unfinished picture of the "Judgment of Solomon." "The Concert," at the Pitti Pal., is one of his most beautiful and famous works. There are many portraits, sibyls, and other pictures in various galleries, attributed to Giorgione, but the

THE CONCERT. BY GIORGIONE
Pitti Gall.

above are almost, if not quite all, which are universally acknowledged to be genuine, although it may be quite true that others are so. Among those very generally admired, as the works of this master, are the portrait of a lady with a lute, Manfrini Pal.; his own portrait, Munich Gall.; the "Daughter of Herodias," the portrait of Gaston de Foix, and a "Holy Family," in the Louvre; "Jacob meeting Rachel," Dresden; the "Finding of Moses," Brera, Milan; the Sea-storm, with the patron saints of Venice in a boat, demons and monsters all about, and a city in the distance, Acad. of Venice; etc., etc.

ENGRAVINGS AFTER GIORGIONE.

Engraver, DUPUIS, Nicholas Gabriel. Amusement of Pastoral Life.

Engraver, KESSEL, Theodore. A Riposo. Magdalen at the feet of Christ.

Engraver, MANNL or MAENNL, Jacob. A Warrior giving his Hand to a Man.

Engraver, PETHER, William. A Warrior; half length.

Giottino. Vasari calls the name of this painter Tommaso di Stefano called Giottino, and says he was born in 1324. The only work remaining of those assigned to him is the chapel of S. Silvestro in Santa Croce in Florence, in which is a series of pictures illustrating the legend of S. Sylvester. These are well composed, the drawing is firm, the movement animated, the heads individual, and the color warm and clear. There are other pictures at Assisi and in Florence, in the same manner as these, but not known to be by the same master.

Giotto di Bordone, born at Vespignano (1276–1336). It is a custom to call Cimabue the father of modern painting, and it is true in the sense that he discovered the genius of Giotto and placed him where it could benefit the world. Cimabue's pictures are in the Byzantine manner, but Giotto drew his inspiration from nature, and seems almost an opposite to Cimabue rather than a follower of his. When tending his flock, Giotto was accustomed to draw on the large, flat stones, and while thus employed, Cimabue came upon him, was filled with admiration of his work, and obtained the consent of his father to his taking him to be his pupil. Giotto became a painter, sculptor, and architect. His principal works were his fresco paintings, which were in most of the large cities of Italy. The Bell-tower of Santa Maria del Fiore is his most famous architectural monument. He did not live to see it finished, but he left a perfect model for it, which was largely, though not entirely followed in its construction; for before it was completed the Gothic pyramidal spire which he had used was no longer admired, and had, in fact, come to be regarded with contempt. But the main construction, the stories, the windows, the sculptured ornaments are his plan, and "form a matchless whole." Giotto was the friend of Dante, and it is most reasonable to believe that much of what appears original in the conception and treatment of his subjects was derived from his intercourse with the great poet, and the ideas he received from him. Dante's portrait, which he painted on the wall of the palace of the Podestà at Florence, and which has been restored to the world, is one of his most famous works, and in spite of its destruction and restoration it is full of wondrous power. Of his small pictures there are twenty in the Florentine Acad., two in Berlin, and four others in private collections, which originally formed a series of twenty-six, illustrative of the lives of Christ and S. Francis in reference to each other; or representing circumstances in the two lives which seem to have a certain likeness in them. *Par exemple*, opposite to the "Incredulity of S. Thomas," in the Life of Christ, he places a picture of S. Francis on a bier, while a pious disciple examines the marks of the Stigmata. A divided altar-piece is in the Brera of Milan and the Gall. of Bologna. Some pictures on wood are in the Sacristy of S. Peter's at Rome, and in the vestibule of that basilica is his mosaic, called the

"Navicella." This has been changed from its original place, and has been often injured and restored, until it is probable that no part of the original work remains, but the design is that of Giotto. His large frescoes were in series. Those in the Carmine at Florence were destroyed by fire in 1771, but there are engravings of them. In the ch. of Santa Croce, a "Coronation of the Virgin," and the "Last Supper," in the refectory, still remain. In Padua, in the chapel of the Madonna dell' Arena, he painted the Life of the Virgin in forty-two different pictures. In the lower ch. at Assisi, he represented scenes from the Life of S. Francis. In the Incoronata at Naples he painted the "Seven Sacraments," which are very well preserved. His sculptures and reliefs, both upon the bell-tower, and in the façade of the Duomo, were also arranged in cycles. In order to form

FIGURE OF JOHN ABOUT TO THROW HIMSELF ON THE BODY OF CHRIST. BY GIOTTO.

From the painting in S. Maria dell' Arena, Padua.

a correct judgment of the works of Giotto, one must always keep in mind the time in which he lived, and the opportunities he had for study. Then it will be felt that he was eminent in his composition, design, and color, and that he gave a wonderful impetus to art in various directions. Some of his followers devoted themselves to form, some to color, some to relief, and thus each branch progressed, until in Raphael the different parts were again united in a comparatively perfect manner. The works of Giotto were so numerous that it would be impossible in such an account as this to even mention all of them, but it should not be forgotten that one of his most original conceptions was that of the crucifix. Before him there had been two representations. In one Christ was erect and alive on the cross, held by the nails. In the other every effort was made to depict simple physical agony, the effect being that of vulgar realism only. Giotto made more perfect anatomical proportions, and gave up

the dreadful contortions while he still indicated pain; he gave the expression of suffering to the head, and to the face tenderness, abnegation, and heavenly resignation. In truth it would be a difficult task to paint a better type of crucifix than that of this master. Two of his crucifixes are in S. Marco, and in the Gondi Dini chapel, in Ognissanti, at Florence; another at S. Felicita is also ascribed to him, but with less certainty. At the time of his death, Giotto had been architect and master of S. Maria del Fiore two years. He was buried there, and afterwards a monument was erected to him upon which his portrait was carved by Benedetto da Maiano. There is much of interest in the life of Giotto, and it is to be regretted that no more is known of it. He lived in stormy times, when Guelf and Ghibelline hated and persecuted each other, times in which Dante made enemies; but Giotto, though free from mental slavery, independent, and judging for himself, seems to have been so poised towards all humanity as to have impressed himself upon his surroundings, rather than to have stirred up any bitterness. His contemporaries acquiesced in his success and fame, and his successors have enlarged it. Giotto was personally so ugly that his friends all joked about it, but he was charming in conversation, witty, and withal modest. He would not accept even the title of "Magister," although in his day such honors were much coveted. There are various jokes and witticisms attributed to him, such as the following. The king of Naples asked him to paint his kingdom, and he drew a saddled ass smelling at another pack-saddle at his feet. When the king asked him to explain, he said, "Simply that the ass, your kingdom, not satisfied with one royal saddle, is always snuffing around for another." There has been a story oft repeated, that in order to paint his crucifixes so well, he persuaded a man to be bound to a cross for an hour for him to study, and that when he had him there he stabbed him, and thus succeeded in making his fine representation of the subject. His picture pleased the Pope so well, that he would have it for his own chapel, but when Giotto told him all the truth, and showed him the dead man, the Pope threatened him with death. Then Giotto brushed the picture over so that it seemed to be erased, which the Pope so regretted that he promised forgiveness if it were done again. Giotto exacted the promise in writing, and then removed the wash with a wet sponge, and the crucifix was as perfect as before, and, according to tradition, is that from which all famous crucifixes were afterwards drawn. Giotto had a wife and eight children, of whom nothing is known but that Francesco became a painter.

Girardon, François, born at Troyes (1630–1715). A reputable sculptor who was assisted in his studies by Chancellor Seguier. Louis XIV. gave him a pension while he studied in Rome, and many commissions after his return. He was finally advanced in office

until he became director and chancellor in the Acad. A portion of his works were destroyed by the revolutionists, but many still exist in France.

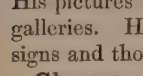
Girodet, Anne Louis (1767–1824). He adopted the name of Trioson in 1812. The favorite pupil of David. The only excellence he possessed was that of drawing the figure correctly. For this reason, his drawings are better than his paintings. His principal works are in the Louvre.

Girtin, Thomas (1775–1802). Pupil of Dayes. A good water-colorist. His manner of treatment is simple and pleasing. He made sketches of twenty views in Paris, and etched the outlines of the plates, which were finished by other artists.

Glass, James W., born at Cadiz. His mother was an American, and he commenced his studies as an artist in the studio of Huntington, in New York. He chose to paint horses and such subjects as required them. He was very successful and gained a good reputation in London, where he lived for some time. It has been said that his picture of the Duke of Wellington was the best portrait ever made of him. It was sold to Lord Ellesmere. His pictures are all well esteemed, but they are not numerous, for he did not live to fulfil the promise of excellence he had given. He died in New York in 1856. "The Battle of Naseby," "Safe," "Royal Standard," "Puritan and Cavalier," and "Edge Hill," are some of the subjects he painted.

Glauber, Jan, born at Utrecht (1646–1726). Pupil of Berghem. He studied in Italy, and became an imitator of Poussin. He settled in Amsterdam, and was the friend of Gerard Lairesse, who often painted figures in the landscapes of Glauber. His compositions are poetical, and his drawing excellent. His color is also admirable. His pictures are seen in the Louvre, Dresden, Berlin, and Munich galleries. He also executed a number of etchings from his own designs and those of other artists.

Glaucus, an artist of Chios, who worked in bronze, and is distinguished as the inventor of the art of soldering metals. Eusebius says he lived about 69 B. C.



Glockenton, Albert, born at Nuremberg about 1432. The plates of this engraver are stiff and neat, and executed with the graver alone. The following are his : —

Twelve plates of the Passion of Christ; *after Martin Schoen;* fine and scarce.

Ten plates of the Wise and Foolish Virgins; *after the same.*

Christ bearing his Cross ; *after the same ;* scarce.

Death of the Virgin; *after the same.*

The Virgin and Child seated on an Altar.

Glover, John (1767–1849). An English landscape painter. His

pictures are highly finished, and become tedious if large, but his small works are pleasing, especially those cool in color. His rocky scenery is pretty, and his views well selected.

Glycon. The Athenian who executed the "Farnese Hercules" in the Mus. at Naples. It represents Hercules resting on his club after one of his labors. The right hand is modern. It is believed to be a copy of the "Heracles" of Lysippus, of which there are several imitations, but none so fine as this. It was found in the Baths of Caracalla.

Gobbo, Pietro Paolo Bonzi, called Il (1580–1640). The hunchback of Cortona, and known as Il Gobbo da' Frutti on account of his pictures of fruit, in which he excelled. His works are in the finest collections. He ornamented several Roman palaces in fresco.

Goebouw or **Gobau, Anthony,** born at Antwerp (1625–1677). His best pictures are merry-makings, and subjects like those of Teniers. He also painted landscapes, sea-ports, and battle-fields after the conflict; the latter with such truth as to reach the horrible. His pictures are much admired in his own country.

Goes, Hugo Van der, born at Bruges (1405 ?–1480 ?) It is said that he was a scholar of Jan Van Eyck, and a distinguished painter. Many of his works perished by the hands of the Dutch and Flemish Iconoclasts. About fifty pictures are now attributed to him, but there is little certainty about many of them. A large altar-piece in the choir of S. Maria Nuova, at Florence, is undoubtedly his work, and a portrait of his is in the Pitti Pal. The Munich Gall. has a "S. John in the Wilderness," signed H. V. D. Goes, 1472. It is delicately finished. There are no others that can be positively given to him. He retired, late in life, to the convent of Rooden, near Brussels, where he died.

Goltzius, Heinrich (1558–1617). A distinguished engraver. He left a great many plates — more than 500. Those which imitated Albert Dürer and Lucas Van Leyden are the most successful. His own portrait is a masterpiece of engraving. He visited Italy and became enamored of the works of Michael Angelo, and in his attempts to imitate him, he made some very distorted pictures. Late in life he commenced to paint, but his works were few and much inferior to his plates. His "Circumcision," in the manner of Dürer, and his "Adoration of the Kings," in that of Lucas Van Leyden, are very celebrated engravings, and indeed, all his plates are much esteemed by intelligent collectors. Some of his paintings are in the Imperial Gall. at Vienna.

Gomez, Sebastian, was the mulatto slave of Murillo, and practised painting secretly, until at length he so perfected himself, that he ventured one day, to paint the head of a Virgin which his master had sketched and left on his easel. Murillo promoted Gomez, and was happy in the thought that he had made him a painter. His

pictures were full of faults, but his color was much like that of his master. In the Mus. of Seville, there are two pictures by Gomez, representing SS. Anne and Joseph, and the Virgin appearing to S. Dominic. He died soon after his master, in 1682.

Gondolach, Matthäus. This painter settled in Augsburg, and died in 1653. He married the widow of Joseph Heinz, and succeeded that artist in the favor of Rudolph II. He painted small pictures on copper in the manner of Heinz, some of which are in the Gall. of Vienna.

Good, T. S. Painted very pretty small interiors with figures, and other similar subjects.

Gool, John Van, born at the Hague (1685–1763). He painted landscapes and animals indifferently well, and was a writer on art.

Gortzius, Gualdorp, called Geldorp, born at Louvain (1553–1618 ?) Pupil of Frans Franck, the Elder, and Frans Pourbus, the Elder. He settled in Cologne, and a few of his works are preserved there. His portraits are better than his historical pictures.

Gossaert. See Mabuse.

Goudt, Henry, Count de, born at Utrecht, 1585. This amateur engraver was a Count of the Palatinate, and the benefactor of Adam Elsheimer. He bought some of the works of the latter, and engraved them in a manner quite his own. They are powerful in effect, correct in drawing, and some of them are very beautiful. Some of his prints are scarce.

Goujon, Jean. French sculptor. He was much employed in the time of Francis I. He was also an architect and medal engraver. He made a medal for Catherine de' Medici which is curious and rare. He perished in the massacre of S. Bartholomew, being shot while on a scaffold carving a *rilievo* at the Louvre. Many of his works are preserved in different parts of France. In the Musée des Monuments Français, there are some bas-reliefs, which are good specimens of his style.

Goya y Lucientes, Francisco, born at Fuente de Todos, 1746; died at Bordeaux, 1828. Studied some years in Rome and returned to Madrid, where he attracted the attention of Mengs. He became a favorite in fashionable society, and lived in good style at a fine villa near Madrid. Charles IV. appointed him painter in ordinary, in 1789. He painted pictures of religious subjects, and portraits; and found continual employment among the nobility. But his chief excellence was that of a satirist with the pencil. He may be called the Hogarth of Spain. He parodied the religious pictures, and painted priests in the form of asses or apes, and was never weary of making the Jeronymite and Franciscan friars ridiculous. He painted with dashing boldness, and as often used a sponge or stick as the brush. He sometimes executed an entire piece with his palette-knife, and put in the delicate touches of sentiment with his thumb. He was

skilful in the use of the graver, and published eighty prints which he called *Caprichos*. These attained great celebrity. They were satirical representations of the Spanish customs of law, physic, the pulpit, the cloister, etc. He was also the author of a series of sketches of the French Invasion, in which he represented in the most exaggerated manner the hanging of citizens, the shooting of prisoners, and sacking of convents. Besides these, he published thirty-three prints of scenes in the Bull-Ring; and etchings of some of the works of Velasquez. In the Gall. of the Queen of Spain are the portraits of Charles IV. and his Queen, by Goya. The National Mus. has a picture of two dark-eyed Spanish ladies, with fans and mantillas; and the Louvre a full length portrait of the Duchess of Alba.

Goyen, Jan Van, born at Leyden (1596–1656). The works of this landscape painter are not of great merit, but he is worthy of notice as having introduced a new manner of treating nature among the artists of his country, which was afterwards very generally adopted. His characteristics were truthfulness and a light and easy pencilling.

Gozzoli, Benozzo. Real name Benozzo di Lese di Sandro. A pupil and assistant of Fra Angelico (1424–1496 ?). Remarkable for the great amount of work he did, and the number of his pictures remaining, rather than for wonderful talents. He had an influence upon Umbrian art which adds to his importance. His industry was marvellous, and he excelled in a sort of aptitude which enabled him to seize and apply different ideas and elements collected from the works of various masters. He also possessed a somewhat extravagant fancy. He painted for churches in various cities of Italy, and many of his works remain, but the most important are those in the Campo Santo at Pisa. These were twenty-four in number, and are in good preservation, with the exception of two or three. He was occupied sixteen years in this work. The Pisans presented him with a tomb directly under these pictures, where his own works were an appropriate monument. He seems to have had an overpowering sense of beauty. He was the first to represent backgrounds rich with cities, rivers, trees, bold rocks, and cultivated fields. He introduced all kinds of animals wherever he had room. If his scene is interior or architectural, it is of the richest kind, and his color added to the richness, as did also the gilding and embroidery which often exceeded good taste. His smaller works are rare. In the Louvre is a picture of S. Thomas Aquinas; it is the most valuable of his panel paintings. The Acad. of Pisa has two of his works, and the National Gall. two, an enthroned "Virgin and Child," and the "Rape of Helen." It was a custom with this artist to introduce the portraits of his friends into his pictures, and some of them are excellent.

Graff, Anton (1736–1803). He resided at Augsburg and Dresden, and was one of the best portrait painters of his time. He had an ap-

pointment at court in Dresden, and also worked in Berlin and Leipsic. He painted many notable persons. Some of his pictures are in the Dresden Gall.

Graat or **Grait, Barent** or **Bernard**, born at Amsterdam (1628–1709). He painted landscapes and garden scenes with family groups. His pictures are pleasing and well-finished. He also painted a few historical pieces.

FROM THE HISTORY OF NOAH. BY BENOZZO GOZZOLI.
In the Campo Santo, Pisa.

Grammatica, Antiveduto (1570–1626). A distinguished portrait painter. He was honored by being elected president of the Acad. of S. Luke, but was afterwards accused of substituting a copy he had made after Raphael for the original work, which he attempted to sell. He was removed from his chair by sanction of the Pope, and did not long survive the disgrace. His copy is now in the ch. of S. Luca, and the original is in the Acad.

Granacci, Francesco, born at Florence (1469–1543). A fellow-pupil with Michael Angelo in the atelier of the Ghirlandai. His fondness for Michael Angelo was great and endured for many years. In 1489 Lorenzo de' Medici desired to have some pupils trained for sculptors, and consulted Domenico Ghirlandaio upon the subject. Granacci and Michael Angelo were selected by the latter as his best pupils, and placed under instruction. Granacci soon proved himself better fitted for a draughtsman, and was constantly employed by Lorenzo in the festivities with which he was accustomed to amuse the Florentines. He was a good-tempered, congenial man, and always ready to acknowledge and admire superiority in others. He was associated with the best masters of his age. For many years his style showed his devotion to Michael Angelo, and an attempt to imitate him; later he studied and imitated Raphael, and sometimes seems also to have Fra Bartolommeo for his model. In 1508, when Michael Angelo sent to Florence for artists to assist him in the Sixtine chapel, Granacci was prominent among those who went to Rome. But the experiment failed, and when the great master was convinced that he could not employ assistants, he locked the doors of the chapel and his house against them, and they returned to Florence. This was severe treatment for an old friend like Granacci, and from that time he ceased to show in his works his allegiance to Michael Angelo. His remaining pictures are seen in the various Florentine collections, at Berlin, Munich, and in a few English galleries.

Grandi, Ercole, called Ercole da Ferrara, born at Ferrara (1491–1531). Pupil of Lorenzo Costa, and an unimportant painter.

Grandi, Ercole Roberti. According to Crowe and Cavalcaselle, this Grandi was a pupil of Mantegna, and the painter of the Garganelli frescoes at Bologna, which Vasari says were much praised by Michael Angelo. There are works attributed to him in the Dresden Gall., the Liverpool Institution, and the Gall. of Modena.

Granet, François Maurice, born at Aix (1775–1849). A fine architectural painter. He lived much at Rome. He was a member of the Institute. This is the highest honor for men of culture in France, and but fourteen painters are admitted in the division of the Beaux Arts. His interiors are remarkable for their effects of light and shade. He left his large fortune to found an Art Mus. in his native town. One of his pictures is in the Royal Coll. of England, and cost £800 sterling. The "Interior of the ch. of S. Francis, at Assisi," is a fine specimen of his style, and is in the Louvre.

Graziani, Ercole, born at Bologna (1688–1765). A reputable artist, whose assiduity was such that the number of his works was simply prodigious. Many of them remain in the churches and public edifices of Bologna and Piacenza.

Grebber, Pieter de, born at Haerlem (1590–1656?). Pupil of Henry Goltzius. He was older than Rembrandt, but he adopted his

style. His works are in the collections of Holland, especially at Haerlem. He left several engravings. An etching of "Christ and the Woman of Samaria" is very spirited.

Greff, Jerome. An engraver of Frankfort who flourished about 1520. He copied the wood-cuts of Albert Dürer, and his set after those of that artist of the "Apocalypse of S. John," are very finely executed, and the same size of the originals. He was also called Jerome von Franckfort.

Green, Valentine, born in Warwickshire (1739–1813). An eminent mezzotint engraver. In his line he has rarely been equalled. The number of his works is large, nearly 400. They embrace subjects of almost every kind.

Greenough, Horatio, born in Boston, U. S. A. (1805–1852). His taste for the life of a sculptor was apparent while he was still a mere child. He had a fine intellect, and entered Harvard University at sixteen. During his college life he was constantly in familiar intercourse with Washington Allston. He went to Italy just before the end of his collegiate course. Before this he had made the plan for the exterior of Bunker Hill Monument which was accepted. He rose rapidly to his place among sculptors. He was the first American who executed a group in marble. This was done for our novelist, Cooper, and was exhibited in America. It was called the "Chanting Cherubs," and was, no doubt, the means of his receiving the commission for the statue of Washington for the Capitol; his group called "The Rescue" is also at the Capitol, and is intended to illustrate the struggle between the Anglo-Saxon races and the Aborigines. His ideal subjects were very beautiful, and speak more fully of the quality of the mind which conceived them than words could possibly do. His "Medora," illustrating Byron's description of the Corsair's bride, is one of his most charming works. He had a favorite greyhound, and a representation of it was for years in the library of Edward Everett, who was his faithful friend and admirer. He lived many years at Florence. In 1851 he returned to America. Enthusiastic for art, a consistent republican politically, a cultured scholar and writer, a large-hearted man and friend, he anticipated a happy life here. But his health soon failed. It was then that he wrote, "I am arrived at that *mezzo del cammin*, that half-way house, where a man sees, or thinks he sees, both ways. If my head is not white, it is whitening. I begin to love to sit alone — to look upon the skies, the water, and the soft green — the face of the mighty mother! I feel that she thus sweetly smiles on me, more sweetly than formerly, because she means to call me home to her own bosom. I would not pass away and not leave a sign that I, for one, born by the grace of God in this land, found life a cheerful thing, and not that sad and dreadful task with whose prospect they

scared my youth." His last summer was spent at Newport, in delightful social intercourse with his family and friends, and there he died, December 18, 1852.

Greuze, Jean-Baptiste, born at Tournus, near Macon (1725–1805). Pupil of Gromdon. A portrait and *genre* painter. He especially excelled in painting beautiful women and lovely children. His works now command enormous prices. A "Young Mother and her Children" at Buckingham Pal. is a fine work of his, and the Louvre has several of his most noted pictures. In some respects he was a very able artist, but he was also mannered; and his most beautiful female heads are affected and sometimes extravagant. His most pleasing subjects are his single heads of young girls and children. His color is very agreeable, and while he never painted thinly, but with considerable impasto, his works are sometimes as delicately finished as if done on ivory. He painted some male portraits which possess considerable merit.

Grien or **Grün.** See Baldung.

Griffier, Jean, born at Amsterdam (1656–1720?). Pupil of Roland Rogman, and it is believed also of Philip Wouvermans. He was, however, an imitator of Hermann Saftleven. His works are attractive, picturesque in design, tender in execution, and delicate in finish. They may be seen in the Amsterdam Mus., the Dresden Gall., and Berlin Mus. His son, Robert Griffier, was born in London, where his father resided for some years (1688–1750). His pictures are chiefly Rhine views, and are much esteemed in Holland.

Grimaldi, Gio. Francesco, called Il Bolognese, born at Bologna (1606–1680). A disciple of the Carracci. His landscapes are grand and imposing, and sometimes very finely colored; but they are not equal in excellence, nor uniform in style, for some of his works are more like Poussin than like the Carracci; and his figures are sometimes classical, and again in the homely style of the Dutch painters. He was of a generous disposition, and the following story is told of him. A Sicilian nobleman, who had been exiled from his country, lived with his daughter, in great poverty, directly opposite to Grimaldi in Rome. He pitied them and desired to assist them without mortifying their pride. He went therefore after dark and knocked at their door, and when it was opened threw in a well filled purse, and ran away. This he repeated until the nobleman caught him in the act, and overwhelmed him with thanks. Grimaldi then took the exiles to his own house and cared for them many years. A series of Grimaldi's works is in the Borghese Gall., at Rome, and a good picture by him is in the Berlin Mus. Grimaldi was an engraver, and left some good etchings, and also many pen drawings, some of which Bartolozzi has engraved.

Grimou, Grimoux, or **Grimoud, Alexis,** born in the Swiss canton of Friburg (1680–1740). He is said to have instructed himself by

making copies after Vandyck and Rembrandt. His own portrait and several other pictures of his are in the Louvre. He excelled in portraits, and his best pictures are half-lengths of ladies in picturesque costumes. He received much honor in Paris and became very proud of himself. His habits of life were dissolute, and it is said that as he was returning one night from a drunken frolic, he heard a sudden roaring noise and screamed out, "*Je suis Grimoux*," as if his great name could avert all danger.

Gros, Pierre le, born at Paris (1656–1719). This eminent sculptor was first instructed by his father, and gained the grand prize at the Acad. when but twenty years old. He then went to Rome where he soon became so distinguished as to receive important commissions for S. Peter's and other churches. With the exception of two years spent in Paris, Le Gros resided at Rome for life. His statue of "Silence," executed for the gardens of the Tuileries, was much admired; he also executed works for the Hôtel Crozat. He was constantly employed at Rome until his death.

Gros, Antoine Jean, born at Paris (1771–1835). A painter of historical subjects. He had great power, but was coarse in execution and design. His picture of "Napoleon visiting the Sick at Jaffa," is disgusting. Some of his works were more delicate, and some of his portrait figures were fine. He was also a successful decorator, and was made a baron by Charles X., as a reward for his painting of the cupola of S. Geneviève. He was so overcome by the criticisms of his works exhibited in 1835 that he drowned himself in the Seine.

Grünewald, Matthew. Nothing is known of this artist, except that he lived at Aschaffenburg, and was much employed by Archbishop Albrecht of Mayence. He died about 1530. As a painter he ranks next to Dürer and Holbein among the Germans of his time. The only work positively known to be his is an altar-piece, having six panels, now in the Munich Gall. The figures are colossal, masterly in drawing, dignified, and individual. His color is harmonious and pleasing. There are various other works existing of which parts were executed by this master. One is an altar-piece in the ch. of Our Lady, at Halle; another is a Rosary picture in the Cath. of Bamberg; and in the Coll. of the Prince Consort at Kensington there is an altar-piece with the Virgin and Child in Glory, adored by SS. Catherine and Barbara.

Gryeff or **Griff, Anthony**. Flourished about the middle of the 17th century. Painter of landscapes with dead game, dogs, etc. Many of his pictures are small, and his works are unequal in excellence, some being very good and others quite inferior.

Guardi, Francesco, born at Venice (1712–1793). Pupil of Canaletto. He painted the same class of subjects as his master, and the works of the two are sometimes confounded; but those of Guardi are more sketchy than Canaletto's. They are spirited and life-like,

have countless figures, gondolas, etc., all of which show a certain raggedness of execution, while his sharp touches of light and bright colors give spirit and sparkling effect. Many of his skies are too sombre to be agreeable.

Guercino. So called from having a squint; real name Gio. Francesco Barbieri. Born at Cento, near Bologna (1590–1666). He may be said to have been largely self-taught. He was faithful to nature, and his works are life-like and brilliant in color, but sometimes very heavy in the shadows of the flesh. His earlier works have a power which he afterwards lost, and his later style is effeminate and shallow. In the Villa Ludovisi at Rome, there is an "Aurora" by him; in the Spada Pal., a picture of the "Last Moments of Dido;" and in the Capitol the famous "S. Petronilla," in which the Saint is being raised from her tomb to be shown to Flaccus, her betrothed. In Bologna Gall., a "S. William of Aquitaine," and the "Virgin appearing to S. Bruno," are remarkable; his works are seen in almost all large European galleries. A small "Dead Christ," in the National Gall., is a specimen of his better style. His works are very numerous, are much esteemed, and command good prices. He also left an immense number of drawings, many of which were engraved by Bartolozzi. He painted 250 large pictures besides his frescoes and numerous smaller works, many of which are in private collections.

ENGRAVINGS AFTER GUERCINO.

Engraver, BLOEMAERT, Cornelius. S. Peter raising Tabitha from the Dead; best plate of this master.

Engraver, CARMONA, Emanuel Salvador. Angels appearing to Magdalene.

Engraver, CUNEGO, Domenico. The Prodigal Son. Rinaldo and Armida.

Engraver, DORIGNY, Sir Nicholas. S. Petronilla.

Engraver, DUNKARTON, Robert. Christ at Emmaus. Four subjects from the Life of Joseph.

Engraver, EARLOM, Richard. Holy Family. Virgin and Child.

Engraver, FALCK, Jeremiah. Concert of Music.

Engraver, TREY, James. Death of S. Petronilla.

From his own Designs.

S. Anthony of Padua; half length. *Joan Fr. Cent.*

S. John; same mark.

S. Peter; *Joan F. Barbieri, f.*

S. Jerome with a Crucifix; same mark.

Bust of a Man with a Cap and Beard.

Bust of a Woman.

Bust of a Man in Oriental Dress.

S. PETRONILLA. BY GUERCINO.

In the Capitol, Rome.

Engraver, Lorenzini, Fra Antonio. David with the Head of Goliath. Christ at Emmaus. S. Peter delivered from Prison.

Engraver, Ottaviani, Gio. S. Jerome with a Crucifix. S. Cecilia. Angelica and Medora. Mars and Venus. Three Women bathing, surprised by a Young Man. Diana and Actæon.

Engraver, Pasquilini or Pascalini, Gio. Battista. Christ dictating the Gospel to S. John. Resurrection of Lazarus. Christ giving the Keys to S. Peter. Christ taken in the Garden. Angels showing the Instruments of the Passion to the Magdalene. Christ at Emmaus. Incredulity of S. Thomas. The Virgin and Child, with an Angel presenting Fruit. Virgin and Child, with S. John presenting an Apple. S. Charles Borromeus. S. Felix restoring a Dead Child to Life. Tancred and Erminia. Tithonus and Aurora.

Engraver, Pesne, Jean. A set of Landscapes; fine.

Engraver, Pitau, Nicholas. The Virgin holding the Child, and Reading. The Dead Christ, with Angels weeping.

Engraver, Pool, Matthew. Cupid taken in a Net by Time.

Engraver, Pozzi, Francesco. The Aurora; *F. Pozzi.* 1780.

Engraver, Ravenet, Simon Francis. Return of the Prodigal.

Engraver, Rossi, Girolamo. Two Cupids playing. Another Cupid.

Guérin, Pierre Narcisse, born at Paris (1774–1833). A painter whose style is a literal representation of Greek sculpture in color. His works are devoid of life or motion. "Æneas telling Dido of the fate of Troy," in the Louvre, is a fine specimen of his pictures. He was distinguished by Napoleon I. and Louis XVIII., and made a baron by Charles X.

Guido. See Reni.

Guillain, Simon (1581–1658). This sculptor executed the statue of Louis XIV. as a boy of ten, now in the Louvre, and those of his parents, also there. Originally they decorated the Pont au Change. Other works by Guillain are in the same Mus.

Gyssens or **Ghysells, Peter.** There is some uncertainty as to the name and personality of this painter. Some of his works are mistaken for those of Jan Breughel. It is not improbable that two painters of this name existed, and the younger was a pupil of Breughel. His subjects are dead game, dogs, etc., and often represented on terraces. They are highly finished and bear the closest examination. There are fairs and views on the Rhine attributed to the elder Ghysells, which have numerous figures, and are better painted than the pictures of Breughel.

H.

Haansbergen, Jan Van, born at Utrecht (1642–1705). A painter whose works are rarely seen out of Holland. He painted

portraits principally; his other works were small cabinet pictures in the style of Poelemburg.

Haarlem, Cornelis Van. See Cornelisser.

Haarlem, Deerick Van. See Stuerbout.

Hackaert, Jan, born at Amsterdam about 1636. The landscapes of this artist are very highly esteemed. He excelled in his effect of sunshine, and the representation of it shining through trees was his forte. He failed in figures, and other artists supplied them for him. His mountain views are attractive, but his Dutch views are the best. His works are in the Berlin, Dresden, Munich, and Amsterdam galleries, and a few good specimens are in England. He also left six etchings, which are much inferior to his paintings in execution and excellence.

Hackert, Jacob Philip, born at Prenzlow (1737–1807). This artist resided many years at the court of Naples under most fortunate circumstances. He painted many beautiful views of Italian scenery, which are well considered. He used both oil and water colors. His finish is extreme and careful, almost as if his pictures were on ivory. His outlines are very sharp and precise, and his colors brilliant. His foregrounds have many small objects finished with great labor. These detract from the force of his work. He left a great number of drawings in bistre and sepia.

Hagen, Jan Van der, born at the Hague (1635–1679). The landscapes by this artist have suffered from deterioration of color, caused by his use of "Haarlem blue," which was in vogue in his day. They are well composed. He frequently represented a river in which the houses and trees on the bank were reflected, and men and animals gave animation to the scene. In the new Town Hall of Amsterdam, there is one of his best works, and another is in the Mus. of the same city. Nos. 188 and 189 in the Louvre are also his.

Hainzelmann, Elias, born at Augsburg (1640–1693). An engraver who studied with Francis Poilly and followed his manner. His portraits are his best plates, and have much merit.

Haldenwang, Christian, born at Durlach (1779–1831). An eminent landscape engraver.

Haller, John, born at Innsbruck (1792–1826). After limited study he entered the Royal Acad. at Munich, where he soon attracted the attention of the Crown Prince Louis to his skill in modelling. In 1817 he received the commission for the colossal statues in the niches on the front of the Glyptothek. He executed also a "Child on a Dolphin" in sandstone, and the caryatides for the Royal box in the Royal Court and National Theatre. He then received the commission for the statuary for the gable end of the Glyptothek. This was to be done in Rome. He went there and first finished two of the figures for the front, made several busts and

a small model for the gable end, but his health compelled him to return home. The theatre had been burned, and he again made the caryatides, several busts of notable men, and three of the figures for the gable, when his health entirely failed, and he died in his thirty-fifth year. He was a sculptor of great promise, and the works which he executed do him much honor.

Hals, Frans, born at Mechlin (1584–1666). Very little is known of the life of this artist, except that it was a merry one, and that he was fond of drinking and good living. It is said that Carl van Mander, the Elder, was his master. His pictures are very unequal. He is really of great importance in the Dutch school, for he was the first to introduce the free, bold treatment which later artists more fully developed. His facility of execution was wonderful. He was much accustomed to paint laughing or grinning faces. These are pleasing in his fancy subjects, but quite the contrary in portraits. His mode of life often exhausted his means, and he painted hurriedly to replenish his purse. He painted large pictures of archers and civic guards. The best of these may be seen at Haerlem, in the Hotel de Ville; and are spirited, energetic, warm in color, and happy in individualism. In an apartment of the "Oude Man Huys," a benevolent institution, there are two other fine works of this class. The Munich Gall. has an excellent specimen of his family groups. His single portraits are rare (life-size), and his small, *genre* like works still more so. The Berlin Mus. has two small portraits. For anecdote of Hals, see Vandyck.

Hamilton, Philip Ferdinand Von, born at Brussels (1664–1750). A descendant of James Hamilton, who, in Cromwell's time, went from Scotland to Germany. Philip Ferdinand was the best painter of the many artists of this name. His subjects were those of the chase. His pictures may be best observed in the Vienna Gall. There is one also in the Gall. of Munich. Johann Georg Von Hamilton, born at Brussels (1666–1740). Brother of the preceding. A painter of animals of no great excellence. His pictures are also at Munich and Vienna.

Hamilton, Gavin, died 1797. Of Scotch descent, he resided many years in Italy, and is more noticeable for his collections of antiquities and his interest in the progress of art, than as a painter. He was a finished scholar. His subjects were classical, and by good attention to costume and proprieties of detail, he attained a respectable place among the artists of his day. He published a very interesting work, with the purpose of showing the advancement of art, from the days of Da Vinci to those of the Carracci, with the title of the "Schola Italica Picturæ."

Hamilton, William, born in London, of Scotch parentage (1751–1801). He resided some years in Rome. After his return to England, he was engaged largely in the illustration of books. His colored drawings were very fine.

Hanneman, Adrian, born at the Hague (1611–1680). He went to England during the reign of Charles I., and became an imitator of Vandyck. There is a portrait of Charles in the Vienna Gall., painted by Hanneman.

Harding, Chester (1792–1866). Born in New England; his family removed to Pennsylvania while he was still a boy. He commenced his artistic career as a sign painter, but rose to the profession of portrait painting with wonderful rapidity. He went to England, where he received much kindness from Leslie and Lawrence, and painted the portraits of several men of note. His portrait of Daniel Webster is much esteemed, as well as other works of his. His life was full of adventure, and he wrote a sketch of it for his children under the title of "My Egotistography." It has been printed but not published.

Harlow, George Henry, born in London (1787–1819). A good portrait painter. Pupil of Lawrence. He painted some historical subjects of which the most celebrated is the "Trial of Queen Catherine," the principal figures being portraits of the Kemble family. When in Rome he made a copy of Raphael's "Transfiguration," in eighteen days. Through the influence of Canova he was made a member of the Acad. of S. Luke.

Hartmann, Johann Jacob, born in Bohemia. Flourished about 1716. In the Vienna Gall. are four landscapes by him, which represent the Four Seasons.

Haydon, Benjamin Robert, born at Plymouth, England (1786–1846). This painter had an ambition to be considered the source of progress to the art of his country. He had inordinate vanity, and became disaffected with people and things, so that his life had much of unhappiness. On the other hand he found some appreciative and faithful friends, and from them received great kindness and assistance, His principal works were "Dentatus," the "Judgment of Solomon," "Christ's Entry into Jerusalem," the "Raising of Lazarus," "Nero watching the Burning of Rome," the "Banishment of Aristides," etc. Towards the close of his life he was overcome with pecuniary difficulties, and greatly disappointed in not obtaining an order to paint a fresco in the new House of Parliament, and at length, losing all hope, he took his own life in his studio, where he was painting a large picture of "Alfred the Great and the first English Jury."

Haymann, Francis, born at Exeter, England (1708–1776). The best works of this artist are his small portraits in *genre* style. The dress of his period and the antique furniture harmonized and rendered his interiors very picturesque. His coloring was clear, not bright, and his finish careful and correct in every part. His perspective was good and the accessories well managed.

Head, Guy. An English painter whose chief works were copies

of Italian and German masters. His copies from Rubens are in the Royal Acad. He died in 1801.

Heaphy, Thomas, died 1835. This artist was so versatile in his talents that he scarcely did his best at anything. He first painted fish-markets and scenes from vulgar life, then portraits, and made many excellent copies of celebrated works of art. He was one of the first members of the old Water-color Society, and active in the Society of British Artists, but gave up his connection with both.

Hearne, Thomas (1744–1817). Educated as an engraver under Woollett, he became an excellent draughtsman, and may be called the originator of English water-color landscapes. He was also much employed in the illustration of "The Antiquities of Great Britain." His works are not numerous, and are in private collections.

Heath, James, born 1765. An eminent English engraver, whose works are much esteemed.

Heck, Nicholas van der, born at the Hague (1580–1638). His best works are in the Town House at Alkmaer, in which place he assisted to found an Acad. His pictures have a fine effect of chiaroscuro.

Heda, Willem Klaasz, born at Haarlem (1594–1678 ?). A good painter of still-life. One of his works is in the Landauer Brüderhaus at Nuremberg.

Heem, Jan David de, born at Utrecht (1600–1674). The best painter of flowers, fruit, etc., of the school to which he belonged. He also excelled in representing glass or crystal. His works are very valuable. The two finest are in the Berlin and Vienna galleries. Others are at the Hague and Amsterdam museums, and in the Louvre. The Dresden and Cassel galleries also have fine pictures by De Heem.

Heem, Cornelis de, born 1630. Son of the preceding, he painted the same subjects with almost equal merit. His works are in the Munich, Vienna, and Dresden galleries.

Heere, Lucas de, born at Ghent (1534–1584). His father was a sculptor and architect, and his mother painted miniatures. Lucas was placed under the instruction of Frans Floris and became proficient in making designs for tapestry, glass painting, etc. He was employed by the Queen of France to make designs for the tapestry at Fontainebleau. He visited England, and there is a very curious picture of his at Kensington, which represents Queen Elizabeth richly dressed, with crown, sceptre, and globe, coming out of a palace accompanied by two female attendants. Juno, Venus, and Minerva fly before her. Juno drops her sceptre, Venus her roses, while Cupid throws away his bow and arrows and clings to his mother. De Heere was a poet as well as artist, and it is probable that the following lines, which are upon the frame, were written by him : —

Juno potens sceptris, et mentis acumine Pallas,
Et roseo Veneris fulget in ore decor;
Adfuit Elisabeth; Juno perculsa refugit;
Obstupuit Pallas, erubuitque Venus.

His small portraits and miniatures were delicate and well painted.

Heil, Daniel van, born at Brussels (1604–1662). He painted landscapes, but changed to the representation of conflagrations, towns on fire, and kindred subjects, in which the brilliancy of effect was surprising. He also painted winter scenes very well. John Baptist Heil was brother to the preceding. Born 1609. He painted history and portraits, and was much employed in the churches of his native Brussels. His portraits were good and many of them remain in the Low Countries. Leo van Heil, the younger brother of the foregoing, was more of an architect than painter. He etched a plate after Rubens for his own amusement.

Heins, Heinsius, or **Ens, Gioseffo,** Flourished about 1660 and worked in Venice. He painted *capricci* which were so admired as to obtain for him the appointment of chevalier of the Order of the Cross from Urban VIII. Some of his works which were brought to England are very curious. He executed a few more serious pictures. An altar-piece by him in the Ognissanti is very beautiful.

Heintsch, Johann Georg. Lived in Prague, died 1713. His heads of women and children are especially beautiful, full of grace, and expressive of purity and sweetness. There are three remarkable works of his in Prague, namely: "Christ Disputing in the Temple," in the Estates Gall.; a standing figure of the Virgin, painted in 1696 for the ch. of the Karlshof; and "Christ after the Temptation, with Angels ministering to Him," in the Strahow Convent.

Heinz, Joseph (about 1565–1609). Pupil of Van Achen. He was a favorite of the Emperor Rodolph II., who sent him to Rome to study. He thus modified his manner formed under Van Achen, and painted several mythological subjects for the Emperor. Some of his smaller works are better than his larger ones. His pictures are seen to the best advantage in the Vienna Gall.

Helmbrecker, Theodore, born at Haarlem (1624–1694). Pupil of Peter Grebber. He studied in Rome, and only returned to Holland for a short time, preferring to live in Rome. His best works are his easel pictures of markets, fairs, and Roman views with groups of poor people, monks distributing food, alms, etc. He was much employed by the Jesuits in Rome, and painted some of his best pictures for them.

Helmont, Matthew van, born at Brussels (1653–1719). Pupil of David Teniers. His subjects were like his master's, fairs, markets, and scenes from peasant life. In the Aremberg Gall. there is a large Fair scene by him, with numerous figures. Louis XIV. admired him very much, and some of his best works were executed for that king.

His son, Segres James van Helmont (1683–1726), painted history. His works are well considered, and are seen in several churches in Brussels.

Helst, Bartholomew Van der, born at Amsterdam (1613–1670). One of the most renowned Dutch portrait painters. Sir Joshua Reynolds said of his picture painted to celebrate the peace of Westphalia, and representing an Archery Festival, "This is perhaps the first picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have ever seen." His principal works are in the Gall., and the new Hôtel de Ville, of Amsterdam. No. 197, Louvre, is a small replica of one of his finest works, and is considered superior to the large picture, which is in Amsterdam.

Hemessen, Jan Van (about 1500–1566). A pupil or imitator of Quentin Massys. His pictures have little merit, are vulgar and disagreeable in expression, hard in outline, and ugly in color. They may be seen in the Munich and Vienna galleries.

Hemling, Hans. See Memling.

Hemskerk, Martin. Real name Martin van Veen. Born at Hemskerk (1498–1574). The remaining works of this painter are not numerous, neither are they such as to cause regret of this fact. He attempted to imitate Michael Angelo, but his manner is repulsive, hard, and mannered. At one time his pictures were very popular in Holland, and some still remain at Delft and Haarlem. There is one of his works in the Berlin Mus., and another in the Vienna Gall.

Hemskerk, Egbert. There were two painters by this name, father and son. They painted the same subjects, drunken scenes and drolls, interiors of Dutch ale-houses with boors and the usual accompaniments. There is some merit in their works, but they have been so much surpassed by Teniers and others, that they are held in small esteem. These artists flourished in the middle of the 17th century.

Hendreks, Wybrand, born at Amsterdam (1744–1830). He painted a variety of subjects, but his best works are flower pieces and dead game, resembling those of Weenix. All his pictures have considerable merit, and are seen in fine collections. In the Amsterdam Mus. there is a view of Haarlem, by Hendriks.

Herlen, Frederick, died 1491. This artist is important from the fact that he carried the art of the Van Eyck school into upper Germany. He was an imitator, and his works so much resemble those of Rogier van der Weyden, that it is probable the latter was his master. His chief works are in the churches of Nördlingen and Rothenburg (on the Tauber).

Hernandez, Gregorio, born at Pontevedra, 1566; died at Valladolid, 1636. An eminent sculptor in the reign of Philip III. He never quitted Valladolid after he went there to study, except when

he went to Vittoria to execute a high-altar in the ch. of S. Miguel, and to Plascencia for the same purpose. Bosarte called him the "sculptor of religion." Stirling calls his style tender and graceful, and his works full of devotional feeling, and says, "They seem to have been executed under the influence of the same pious inspiration which warmed the fancy of Juni, and guided the pencil of Factor." Many of his works are in the Mus. of Valladolid, where, of course, they lose much of the effect which they had when in the chapels for which they were designed. Hernandez was devout in character, and accustomed to works of charity, and often provided decent burial for the poor. A large bas-relief of the "Baptism of Christ," now in the Mus., is one of the finest specimens of Spanish sculpture. The last twenty years of his life he passed in the house where Juni had lived. At his death his body was embalmed and buried, according to his will, in the monastery of the Carmen, where, in the principal chapel, his portrait hung many years.

Herp, Gerard van, 1604. Pupil of Rubens, he painted moderate sized *genre* subjects. He was a good draughtsman and colorist. A picture of "Monks distributing Bread," by Van Herp, is in the National Gall., and other works of his are in the Berlin Mus. and Aremberg Gall.

Herrera, Francisco de, the Elder, born at Seville (1576–1656). Pupil of Luis Fernandez, but he adopted not the style of any other painter; he was original, and probably the most remarkable artist who studied in Andalusia only. He had no timidity, used large brushes, laid on color in masses, and produced vigorous and effective results. His violent temper drove away his children and pupils. He could engrave on bronze, and made false coins. When his forgeries were detected, he took refuge with the Jesuits. While in their convent he painted the story of S. Hermengild, one of the patron saints of Seville. When Philip IV. saw it he gave him his liberty. His picture of S. Basil is in the Mus. of Seville, and his "Last Judgment" hangs in its original place in the ch. of S. Bernard. In 1650 Herrera went to Madrid and found Velasquez, one of his runaway pupils, in great favor there.

Herrera, Francisco de, the Younger, born at Seville (1622–1685). Son and pupil of the preceding. He passed six years in Italy and became a very fine painter. He was as ill-tempered as his father, and very jealous. He sometimes painted his name on his pictures on a representation of a piece of paper torn by rats. These were intended to represent other artists. At Seville he was appointed director of the Acad. of which Murillo was president. This did not please him, and he went to Madrid. Stirling says he was made Superintendent of Royal Works, but died of chagrin because he was not made painter to Charles II., as he had been to Philip IV. Some of his best works are in the churches and convents of Madrid.

He painted flowers, fish, and still-life, and on account of his fondness for reproducing the finny tribes, the Italians called him "*Il Spagnolo de gli Pesci.*"

Hersent, Louis, born at Paris, 1777. His portraits of eminent persons are numerous, and these, as well as his historical and poetical subjects, are seen in the richest French collections. He was a member of the Institute, of the Royal Acad. of Berlin, and an officer of the Legion of Honor. His wife, whose maiden name was Manduit, was also a good artist. Some of her works are in the galleries of the Luxembourg and at Fontainebleau.

Heusch, Willem de, born at Utrecht. Died 1712 (?). Pupil of Jan Both, he imitated him almost perfectly. The small figures in his landscapes were usually supplied by other artists. His works are rare in public collections. There is one in the Louvre, one in the Vienna, and one in the Cassel Gall. He also executed thirteen etchings, which resemble the works of Both as much as his paintings do.

Heusch, Jacob de, born at Utrecht (1657–1701). Nephew and pupil of the preceding, he was not his equal. One of his works is in the Vienna Gall.

Heyden, Jan van der, born at Govinchem (1637–1712). His pictures are architectural, and represent well-known Dutch buildings, palaces, churches, etc., or the canals of Dutch towns with houses on their borders. He finished his works with exquisite care. The figures were supplied by Van der Velde and other painters. Smith gives a list of 158 pictures by Van der Heyden, which is a large number when we consider his manner of finish. Many of his works are in England, but most large European collections have specimens of his painting, and all his views are well selected, warm in color, and admirable in arrangement.

Highmore, Joseph, born in London (1692–1780). He was a man of large acquirements, and wrote an excellent work on Perspective. He was more successful in portraits than in historical pictures. His picture of the poet Young is at All Souls College, Oxford.

Hilliard, Nicholas, born at Exeter (1547–1619). He distinguished himself as a miniature painter during the reign of Queen Elizabeth, and was also a favorite of King James I., who gave him an appointment as drawer of small portraits and embosser of medals.

Hilton, William, born at Lincoln (1786–1839). An English historical painter. Unfortunately he used some method of mixing his colors which is fast destroying his works. He gave much time to the study of anatomy, and represented such subjects as gave good opportunity for the display of the human figure, such as the rapes of Proserpine, Europa, Ganymede, etc. He had much taste in design, and his color was brilliant and harmonious. He became a member of the Royal Acad. in 1819, and keeper of the same in 1827. One of his best works is "Edith discovering the Body of Harold." It is in the Vernon Coll., and is perishing rapidly.

Hire, Laurent de la, born at Paris (1606–1656). Painter of historical subjects. His works are in the Louvre, and (some of the best) in the ch. of the Carmelites at Paris. His pictures are startling in the brilliancy of their coloring, and he introduced fragments of fine architectural remains, large plants, and other objects, which added to their effect. His drawing of the figure was correct, and often graceful.

Hobbema, Mindert. Of the life of this celebrated painter scarcely more can be said than that he was living in 1669. He divides with Ruysdael the honor of being the best Dutch landscape painter. His works long remained unappreciated, but now sell for enormous sums, one having brought £4000. Many of his best works are in England and in private collections. The specimens seen in Continental galleries are ordinary, and he cannot be judged by them. One of the best is in the Berlin Mus. The National and Dulwich galleries have each one of his works. The figures in his pictures were often executed by Adrian Van de Velde, Philip Wouvermans, and other distinguished artists. His color is warmer and more golden than Ruysdael's, and he is more fond of sunshine. His impasto is solid. His foliage is exquisite, and the representation of a variety of trees gives variety of tone. His single trees are less lofty and grand than Ruysdael's, but more individual. He often painted villages surrounded with trees, and water-mills sometimes make a prominent feature. He represented ruined castles rarely; wheat fields, meadows, and small pools more frequently. His foregrounds are very fine, and he was able to finish in detail without sacrificing general effect.

Hodges, William, born in London (1744–1797). Pupil of Wilson. He accompanied Captain Cook around the world, and lived some time in India. His pictures embrace views in many different countries, and are well selected and picturesque.

Hoeck, Jan van, born at Antwerp (1598–1651). After studying with Rubens he went to Rome; he then painted much for Ferdinand II. at Vienna, and on his return to Antwerp was principal painter to the Archduke Leopold. His "Christ on the Cross," in the Cath. at Bruges, is one of the best pictures in Belgium. He painted both history and portraits, and was a good colorist and correct draughtsman.

Hoecke, Robert van, born at Antwerp, 1609. He painted battles, camps, troops, and military scenes. His pictures are in the Berlin and Vienna galleries. He drew well, understood perspective, and had a spirited touch. He also etched a set of plates. These are slightly done, but are skilful and pleasing.

Hoefnagel, Jooris, born at Antwerp (1545–1600). Pupil of Hans Bol, whom he much excelled. He travelled much, and made very numerous drawings in different countries. These comprise every possible variety of subject. He decorated manuscripts in the old

manner. A Roman missal illuminated by him is in the Imperial Library at Vienna; he labored on it eight years. He also illustrated a book with all kinds of animals, birds, and fishes. One of his single pieces is in the Library at Brussels. His works are in the spirit of his time, and void of interest in their design, but their execution and finish are wonderfully painstaking and skilful.

Hoekgeest, G. or **C.** Nothing is known of the history of this artist. Two fine pictures of the interior of the new ch. at Delft, painted by him, are in the Mus. at the Hague. They are equal to the best art of his country.

Hoet, Gerard, born at Bommel (1648–1733). He first assisted his father, who was a glass painter, then studied with Warnar Van Rysen. After various ups and downs, he settled in Utrecht, where he founded an academy of design, of which he was director. His pictures are very well esteemed, especially the cabinet sizes. His design is correct and his color agreeable.

Hofland, Thomas Christopher, born in Nottinghamshire (1777–1843). An excellent landscape painter. He excelled in depicting stormy skies and seas. It is to be regretted that so few of his works remain.

Hogarth, William, born in London (1697–1764). The name of this painter is first in the history of British art, and he ranks with the eminent masters of his class in all countries. He was as eminent as a satirist, as he was as an artist, for he presented the lessons to be drawn from the follies of his time, more powerfully with his brush than any writer could do with his pen, or any preacher with his sermons, even had he a thousand voices. In 1712 Hogarth was apprenticed to a silversmith, and in engraving armorial bearings, the grotesque creatures he copied assisted to strengthen his natural love and aptness for the ridiculous. After 1718 he was much occupied in engraving for the booksellers. In 1730 he married the daughter of Sir James Thornhill, without that painter's consent. At that time he painted small *genre* subjects and portraits. In the latter department, he was quite successful, but his patrons discovered what he well knew, that he was better fitted for something else. Soon after his marriage, he commenced his famous series of the "Harlot's Progress." When some of these were shown to his father-in-law, he declared that a man who could paint such pictures, could maintain a wife who had no portion. They were soon fully reconciled to each other. The "Harlot's Progress," the "Rake's Progress," and "Marriage à la Mode" were painted from 1734 to 1744. The satire of these works is immense; the costumes are excellent, and the painting good. He managed his interiors well; he gave them breadth, and the furniture and other accessories were exactly and strikingly rendered without becoming too prominent. His works of this kind are almost numberless. No place in society, no phase of life escaped his brush.

Lord Orford says, "It would be suppressing the merits of his heart to consider him only as a promoter of laughter. I think I have shown that his views were more generous and extensive. Mirth colored his pictures, but benevolence designed them. He smiled like Socrates, that men might not be offended at his lectures, and might learn to laugh at their own follies." In 1753 he published a book called "The Analysis of Beauty." It is a matter for congratulation, that many of his works are in public galleries where all the world may see them, and that so many of his own plates exist, by means of which the lover of art can enjoy what the best engravings of his works by

MARRIAGE A LA MODE. BY HOGARTH.
In the National Gall.

other artists can never give. The following list comprises the largest part of his own engravings:—

Portrait of himself, with two figures and two Cupids. 1720.

A print emblematical of the South Sea Bubble; *W. Hogarth, inv. et sculp.* 1721.

Thirteen plates for Aubrey de la Motraye's Travels in 1723.

Seven small prints for Apuleius' "Golden Ass." 1724.

Fifteen Head-pieces for Beaver's "Military Punishments of the Ancients."

Burlesque on Kent's Altar-piece in S. Clement's. 1725.

A Masquerade invented for the use of ladies and gentlemen, by the ingenious Mr. Heidegger. 1725.

A just view of the British Stage. 1725.

Twelve prints for "Hudibras;" large set. 1726.

The small set (17) with Butler's head; this head is that of J. B. Monnoyer, the flower painter.

Mary Tofts, the rabbit woman of Godalmin. 1726.

Rich's triumphant entry into Covent Garden. 1728.

Sarah Malcolm, executed in 1732 for murder; *W. Hogarth, ad vivum pinxit et sculpsit.* This portrait was painted two days before her execution.

A Midnight Modern Conversation. 1733.

Southwark Fair. 1734.

The Harlot's Progress; six plates. 1733 and 1734.

The Rake's Progress; eight plates. 1735.

The Sleepy Congregation. 1736.

The Distressed Poet. 1736.

The Lecture; *datur vacuum.* 1736.

The four Times of the Day. 1738.

Strolling Actresses in a Barn. 1738.

The Enraged Musician. 1741.

Marriage à la Mode; engraved under the direction of Hogarth, by Scotin, Ravenet, and Baron. 1745.

Portrait of Martin Folkes, Esq. 1745.

Simon, Lord Lovat; an etching. 1746.

Garrick in the character of Richard III.; engraved by Hogarth and Grignion. 1746.

The Stage-coach, an Election Procession in the yard. 1747.

Effects of Industry and Idleness; twelve plates. 1747.

The Gate of Calais; "Oh the Roast Beef of Old England!" By Hogarth and Mosely.

The March to Finchley; *L. Sulivan, sc., W. Hogarth, dir.* 1748.

Portrait of Hogarth with a pug dog. 1749.

The Stages of Cruelty; four prints. 1751.

Paul before Felix; scratched in manner of Rembrandt. 1751.

Moses brought to Pharaoh's Daughter; Hogarth and Sulivan.

Columbus breaking the Egg. 1755.

Four prints of an Election; 1755; Hogarth, Grignion, La Cave, and Aveline.

Portrait of Hogarth painting the Comic Muse. 1758.

The Cockpit. 1759.

The Five Orders of Periwigs. 1761.

Credulity, Superstition, and Fanaticism. 1762.

The Times; two plates. 1762.

John Wilkes, Esq.; drawn from life, and etched by Hogarth. 1763.

The Bruiser; C. Churchill in the character of a Russian Hercules. 1763.

The Good Samaritan.

The Pool of Bethesda.

Sigismonda.

The Analysis of Beauty; two plates.

Hogenberg. This is the name of several engravers who flourished during the last half of the 16th century. It is believed that one of them executed the first portrait that was engraved in England; but the honor is a matter of dispute between Remigius and Francis Hogenberg. They all engraved portraits and illustrations for books. The other names were John and Abraham.

Holbein, Hans, called Old Holbein. There is very little known of this painter. In the Mus. at Augsburg, there is a picture dated 1459, inscribed Hans Holben, C. A.; attributed to a painter who was probably the grandfather of Hans Holbein, the Younger. This picture has little interest as a work of art, and represents the Virgin, life-size, seated on a bank, holding the Child. Another work by this same master is dated 1499, and has some interesting facts connected with it. In 1484 Pope Innocent VIII. granted certain indulgences to the nuns of S. Catherine, at Augsburg, providing that they should pay their devotions at the altars of the seven ancient basilicas of Rome. But he allowed that pictures of these churches should answer the same purpose as the churches themselves. The nuns therefore, when they rebuilt their convent in 1496, ordered a series of these pictures which were to be so beneficial to them. Old Hans Holbein represented that of S. Maria Maggiore. The picture is of the average excellence of the German artists of the 15th century. The signature and date are on two bells; on the first is Hans Holba, the name being finished with *in* on the second, and the date 1499. In the picture is a tomb-stone, on which is an H. Nothing whatever of circumstance or fact can be related with any certainty of this artist, and many authors have even doubted his existence.

Holbein, Hans, the Father, born about 1459, and probably the son of Michael Holbein, a leather dresser. There is a panel painting at Hampton Court, dated 1512, called "Holbein's Father and Mother," believed to represent this Hans Holbein the father, and his wife. In the register of taxes for Augsburg, the name of Hans Holbein, Maler, occurs eleven times between 1494 and 1516. The earliest known work by him is a "Madonna and Child with Angels," in the Moritz Capelle, at Nürnberg. There are three of his pictures in the Augsburg Gall., representing the "Basilica of the Vatican," the "Trinity," and a large picture in three parts containing the "Transfiguration," with the "Feeding of the Four Thousand" on one side, and the "Casting out a Devil" on the other. His pictures are numerous in many churches and galleries, such as Munich, Frankfort, Basle, and Schleissheim. But in the Cath. of Augsburg, his ability is displayed at its best in the four works painted in 1493, for the old Abbey of Weingarten, in Würtemberg. These have been

restored and fitted up with rich, gilt Gothic carvings, and placed over four altars in the body of the Cath. He executed an immense number of pictures for churches and religious houses. When these houses were suppressed, his pictures were scattered, and his serial works are now separated. In one saloon of the Munich Pinakothek, there are sixteen works on panels, by this Holbein. The date of his death is not known. He was living in 1521, and in 1524 his name was registered among the deceased artists.

Holbein, Sigmand, brother of the preceding, and also an artist. But one painting with his signature is known, although others are assigned to him. He was a bachelor, and Hans Holbein, the Younger, with his sisters, inherited his property. His will was dated in 1540. The time of his death is not known.

Holbein, Ambrose. This artist was either the brother or half-brother of Hans Holbein, the Younger. He was admitted a member of the guild of painters at Basle in 1517, and it is supposed died soon after. Four pictures attributed to him are in the Mus. at Basle. A picture in the Belvedere Gall. is also ascribed to him, and upon some wood-cuts and drawings the monogram of an A. H. is believed to be his.

Holbein, Hans, the Younger, born in Augsburg, 1494 or 1495; died in London, 1543. A drawing of the year 1509 is the earliest known work of this painter. He was instructed by his father and his reputed uncle, Hans Burgkmair. By the time he was fifteen he received independent commissions. The Augsburg Gall. has four compositions which are his earliest known works, about 1510. In the same Gall. are pictures extending to 1516 in which his advance is remarkable. The precious picture of his father and mother, dated 1512, has already been referred to. The "Martyrdom of Sebastian," in the Pinakothek at Munich, a very interesting early production, could not have been painted later than 1516. It is a triptych five feet in height and seven in width. The "Execution of S. Sebastian" is the centre picture. The right wing represents "S. Barbara," and the left "S. Elizabeth of Hungary giving Drink to the Sick." This last is a fine picture and much superior to any work of Hans Holbein, the Father. In the Imhof Coll., in the Mus. at Berlin, are three volumes of the early drawings of this painter, executed from 1509 to 1516. For his early years they are just such an illustration as the Windsor portfolios are of his later time. About 1516 he removed to Basle. The works which have been ascribed to him in that city are innumerable. In truth, almost everything which was painted there has been, first or last, credited to him, and it is only at a comparatively recent time that his works have been separated from the mass. In England, too, for a time, nearly every portrait of the reign of Henry VIII. was

attributed to Holbein. In 1517 he was called to Lucerne to decorate a house which was still in existence in 1824. The library of Lucerne has sketches of all the compositions painted there. He also executed works for the Augustines of Lucerne and for the parish church in Altorf. He entered the guild of painters and took up the rights of citizenship at Basle, in 1519. It was in this year that Charles V. became Emperor of Germany, and that Holbein formed his friendship with Boniface Amerbach. Holbein's portrait of the latter, dated this year, is one of his very best; and his very remarkable picture, now at Lisbon in the Pal. of the King of Portugal, called the "Fountain of Life," was also painted in 1519. In 1521 Hans Holbein was commissioned by a council of Basle to decorate the new Rath-house or Town Hall. These works, which represented historical and Scriptural scenes, have been destroyed, and the Mus. of Basle possesses very insignificant fragments. The easel pictures which he painted at Basle are rare, and it is a reasonable supposition that at this time he was often employed as a house-decorator and a designer for stained glass and silver work; indeed, designs for these various styles of work are preserved in the museum. His more prominent pictures of this time are Jacob Meier and his wife, 1516; "Adam and Eve," 1517; portrait of Dr. Amerbach, 1519; one of John Froben, the printer; one of the celebrated Erasmus; a life-size picture of "Christ lying in the Tomb," 1521; the very remarkable portraits of his wife and two children, 1525 or 1526; and an exquisite portrait of himself, a drawing in body-color, painted when he was twenty-one. The years 1523 and 1524 are not accounted for. He probably made many drawings for stained glass, and prepared drawings for wood-cuts. In the hall of designs, at Basle, there are ten sets of drawings for the "Passion of our Lord." His preparation for the "Dance of Death" must also have occupied much time. Among his friends at Basle, Froben, the printer, and the celebrated Erasmus deserve especial mention. The former employed him somewhat for book illustrations, and he made various portraits of both. That of Erasmus writing, at Hampton Court, was a fine work. The one of most reputation is at Longford Castle in Wiltshire. One at Windsor was painted in 1537, and it is said that in 1525, the year in which Luther married the nun, Catherine Bohra, Holbein painted both these remarkable characters. But this needs confirmation. The character of Holbein has been represented in a most unfavorable light. That he was a drunkard, the number and quality of his works seem sufficiently to contradict. The prominent remaining charge against him is his separation from his wife. He married Elizabeth Schmid, a widow, with one son named Franz. The picture called "Holbein's Wife and Children," already mentioned, probably represents Franz, and Philip, the son of Holbein. The mother is a coarse-looking, unattractive, middle-aged

woman. It is said that Holbein was driven from Basle by his wife's temper. He occasionally visited her, and probably contributed to

THE BURGOMASTER MEIER MADONNA. BY HOLBEIN.
Dresden Gall.

her support at all times. The Meier Madonna, in the Dresden Gall., commonly considered the masterpiece of Holbein, is believed to

have been painted a short time before he went to England. Holbein has been considered as the painter of the "Dance of Death," both at Basle and Berne. The true authors of these pictures are now known to have been Kluber and Nicholas Manuel, but it is believed that Holbein made a set of designs for engravings of this subject, which appear to have been first published at Lyons in 1538, although they must have been prepared much earlier. There were forty-one cuts in all. His Old Testament cuts appeared at the same time with the "Dance of Death." These are all assigned to the time when he was in Basle, on account of the leisure he is known to have had. Want of employment is the only reason Erasmus gave for his going to England. He arrived there at the close of 1526, bearing a letter of introduction from Erasmus to Sir Thomas More, who at once received him with kindness. The principal painter in England at that time was Luke Hornebolt, who persuaded Holbein to take up miniature painting. 1527 was the year in which Henry VIII. fell in love with Anne Boleyn. This was the first year of Holbein's occupation in England, but he does not appear to have entered the King's service until after 1530. In the mean time he painted Sir Thomas More's family and friends, among whom were Archbishop Warham and Sir Henry Gilford, both fine and important pictures. In 1528 he painted Sir Thomas and John Godsalve, on the same panel, now at Dresden; and the astronomer Kratzer, surrounded by his instruments, now in the Louvre. It is not probable that Holbein ever painted Queen Catherine or Cardinal Wolsey. The pictures of More and his family are very numerous. The most imposing one of Sir Thomas is that formerly owned by Mr. Farrer. There is a story connected with one of these portraits of More which relates that on the day of the death of the ex-chancellor, after Henry VIII. had reproached Anne Boleyn, who had never forgiven More for refusing to be present at her wedding, she looked at this picture and exclaimed, "Oh, me! the man seems to be still alive!" and, seizing it, threw it into the street. Eventually it was taken to Rome and was in the Palazzo de' Crescenzi. Wornum says of this, "Though it may not be true, it is not a bad story." Holbein returned to Basle in 1530, and completed the frescoes in the Town House. This being done he returned to England. When or how he was first introduced to the King is not exactly known. The superb portrait of George Gyzen, at Berlin, was painted in 1532. In Ruskin's description of this picture he calls it inexhaustible. For the merchants of the steel-yard Holbein executed two pictures called "Riches" and "Poverty." These were probably painted in 1532, and perished at Whitehall in 1698; but in the British Mus. there is a drawing, considered the original of the "Riches," and both pictures are known by plates. In 1532 Holbein was summoned to Basle by a council of the city. He received this communication,

it is believed, when at Calais with the court on the occasion of the celebrated meeting called the Field of the Cloth of Gold. After 1533 Holbein rarely dated his pictures, and there is no authentic portrait by him of Anne Boleyn or her daughter, the Princess Elizabeth. To this year belongs the picture called the "Two Ambassadors," supposed to represent Sir Thomas Wyatt and some learned friend. They are standing by the side of a double table, one in a magnificent dress, the other in a doctor's cap and morning-gown. It is not his most refined picture, but the largest, and that on which he labored most. In 1536 the fine portrait of Sir Richard Southwell, in the Uffizi Gall., was painted. The portrait called Jane Seymour, in the Belvedere Gall. at Vienna, is one of the fine, small half-lengths that Holbein often executed. The picture of Mr. Morett, in the Dresden Gall., has until lately been attributed to Leonardo da Vinci. It is, in truth, one of the finest of Holbein's works. It is not known whom it represents. Thomas Morett was a distinguished jeweller who served Henry VIII., and was a friend of Holbein, who often worked *con amore*. The original drawing of this picture was discovered in 1860, and is now hung beside the picture. The first payment made to Holbein as in the service of the King occurred in 1538. After this time Holbein painted many portraits of the Royal family. In the same year he was sent to Brussels for the purpose of painting a portrait of the Duchess of Milan, whom the King had been recommended to make his fourth wife. Her ladyship allowed him a sitting of three hours, in which he made a sketch which has been thought to be a small panel, with the head and hands of the Duchess, now at Windsor. According to the laws of Basle a citizen could not enter the service of a foreign sovereign without the consent of the council. In the autumn of 1538 he visited his home and obtained permission for two years longer residence in England. Great exertions were made in Basle to retain him there, but at length a document was made out permitting him to remain two years longer in England, upon the condition that at the end of that time he should settle in Basle, and should receive a pension for life of fifty florins a year. Just as the two years expired his uncle Sigmund died and left him property in Berne, and this was taken possession of by Franz Schmid in behalf of his mother. After this time there was no motive for Holbein to return to Basle; but the official document prepared and addressed by the council of that city to Henry VIII., is most complimentary to the artist, and such an one as could scarcely have been written for a man of immoral character. The King became very fond of Holbein and treated him with much generosity. After 1537 he had a painting-room in the Pal. at Whitehall. In 1539 he was sent to the Duchy of Cleves to paint a portrait of Anne, daughter of the Duke, who was married to the King in 1540. It is believed that Holbein flattered this picture, for

when the King came to see the lady he liked the picture much better than the original, from whom he was divorced immediately after marriage. Walpole went so far as to say that "Holbein, by practising the common flattery of his profession, was the immediate cause of the destruction of that great subject (meaning Cromwell), and of the disgrace that fell on the Princess herself." The half-length picture of Anne, in the Louvre, is a homely face, but an agreeable one; and the fact of its being on parchment has induced many to believe that it is the original picture, taken by Holbein during the marriage negotiation. Among the other important pictures painted by Holbein are the portraits of the Duke of Norfolk; Sir Anthony Denny; and numerous pictures of Henry VIII., and his family in groups, portraits, and miniatures. There also remain various drawings of ornamental designs, among which that for the Jane Seymour cut is important. One of his last works was the portraits of the barber-surgeons, which represents the King granting a new charter to that society. On the 7th of October, 1543, Holbein hastily prepared his will, on account of the plague which was raging. He died between the 7th of October and the 29th of November of the same year, but of the circumstances of his death or burial nothing is known. There is an anecdote that at one time, when Holbein passed through Strasburg, he visited a distinguished painter without making himself known. He went next day when the artist was out, and painted a fly upon the picture on the easel. When the master returned he noticed the fly, and attempted to drive it away. He found he could not do so, and when, on inquiry, he learned who had been there, he sought Holbein all through the city; but he had already left for England. When he was painting at Whitehall there came to his studio one day a nobleman who forced himself into the room, although the artist told him that he was engaged in painting the portrait of a lady for the King. Holbein was so angry that he seized the man and threw him down-stairs. Without waiting to see what had happened, he rushed to the King and confessed what he had done. The King bade him wait in his apartment until he learned more of the matter. Almost immediately the nobleman was brought in on a chair, much injured in body and temper. He complained bitterly to the King, who made light of the matter, when the nobleman lost his temper and threatened to take the law into his own hands. This roused the anger of the King, who exclaimed, "Now you have no longer to deal with Holbein, but with me, the King. Do you think this man is of so little consideration with us? I tell you, my lord, that out of seven peasants I can, if I please, any day make seven earls; but out of seven earls I could not make one such artist as Hans Holbein." The Earl besought his pardon, and the King warned him that if he attempted any violence on the painter, either himself or through others, he would treat it as an

offence against his own royal person. As an engraver on wood Holbein deserves especial notice. Before leaving Switzerland he was employed by the most celebrated publishers of his time in Basle, Zurich, Leyden, and Lyons. His wood-cuts of the "Dance of Death" are his most important works. When complete, there are fifty-three prints; but it is rare to find more than forty-six. They are small, upright pictures, surrounded by a border. His Old Testament prints numbered ninety, and the best impression of them was published in 1539 at Lyons, by the brothers Treschel. These two series have been often reproduced. That engraved by Hollar in 1789 is finely executed. That by Dance, in 1833, is also excellent. Holbein also made wood-cuts for a catechism executed in 1548. This work is extraordinary and rare. It was republished at London in 1829. The "Pastime of the People, or the Chronicles of Divers Realms, and most especially of the Realm of England," printed first in 1529, was republished by Dibden in 1811. Very few copies exist. In an illustration of the Revelation of St. John, published by T. Wolff in 1523, twenty-one wood-cuts of the Apocalypse are attributed to Holbein. A celebrated wood-cut of an upright figure, under a decorated gate, called Erasmus of Rotterdam, has been more recently printed; for the copper still exists. In the first and second impressions there were Latin inscriptions which have been omitted more recently. His "Moriae Encomium" has been frequently printed. It consists of plates after his humorous drawings, and is by no means among his best productions. There are also many title-pages, symbolical alphabets, etc.; and the following portraits:—

Prince Henry Frederick; full length.
Thomas Egerton, Viscount Brackley, Lord Chancellor.
Sir John Hayward, Kt., LL. D.
Martin Billingsley, writing master.
Giovanni Floris, Italian master to Anne of Denmark.
Michael Drayton; prefixed to his works.

Holland. See Dance.

Hollar, Wenceslaus, born at Prague (1607–1677). This eminent engraver was the pupil of Matthew Merian. In 1636 the Earl of Arundel met Hollar in Cologne, and considered his talents so remarkable that he engaged his services, and took him to England, where he made many plates, a large number being from the pictures in the Arundel Coll. On the breaking out of the civil war of 1645, the Earl removed to Antwerp, and thither Hollar also went and continued to engrave from the pictures of his patron. The Earl went to Italy, and Hollar worked for the booksellers, but his pay was so small that he ventured to return to England in 1652. Charles II. was restored at length, and he hoped for better days, but the plague broke out, and he was reduced to great misery. He was afterwards

sent by the king to make drawings of Tangier, but his pay was only £100. He died in the depths of poverty; the bailiffs even went to take his bed, but he begged them to leave it until he could die, which was not long. His prints number nearly 2400. They are very much sought by collectors and are very dear, especially some which are scarce. The prices given for these are enormous. His portraits and landscapes are very fine, as are also his costumes of women, furs, shells, insects, etc.

Holloway, Thomas (1748–1827). An English engraver, principally known for his engravings after the cartoons of Raphael. Their execution is very elaborate, but connoisseurs prefer the freer manner of Dorigny. He engraved much for books and magazines.

Hondekoeter, Melchior, born at Utrecht (1636–1695). He was descended from a noble family, his great-grandfather being Marquis of Waterloo. Giles Hondekoeter, his grandfather, and Gisbert, his father, were both artists. Melchior received his first instruction from his father, after whose death he studied with Jan Weenix, his uncle. He painted birds and animals, alive and dead. His live birds are his best works, and are very excellent. His drawing is good, and he is true to life. It is said that he had a fine cock so well trained that he would keep any position his master wished, long enough to be painted. His pictures are in the Louvre, and all the large German galleries. The Amsterdam Mus. has nine, and that of the Hague has four.

Hondius, Abraham, born at Rotterdam (1638–1695). He lived many years in England. His favorite subjects were dogs. He acquired a good reputation, but his pictures are open to grave criticism. His drawing is incorrect and his color not pleasing. His very rare etchings do him more honor as an artist than his pictures. There are ten of these.

Honthorst, Gerard, born at Utrecht (1592–1662). Pupil of Abraham Bloemaert. He went to Rome, and acquired the manner of Caravaggio. His pictures found favor in Rome and on account of his fondness for painting night scenes he was called Gherardo dalle Notti. After his return to Holland he opened a school which was well attended, and his reputation having reached Charles I., that king invited him to England. He only remained six months, but during that time painted several historical pictures. He was also honorably employed by the King of Denmark and the Prince of Orange. In his later years he painted many portraits. His wonderful facility in the use of the brush enabled him to execute a large number of works, and these are seen at the Louvre, in Munich Gall., at the new Hôtel de Ville of Amsterdam, Berlin Mus., etc. They embrace subjects from sacred and profane history, mythology, allegory, and *genre* designs.

Honthorst, Willem. Flourished in the middle of the 17th cen-

tury. Brother of Gerard. Many of his portraits are in the Prussian royal residences, and resemble the works of his brother.

Hoogh, Peter de. Nothing is known of the history of this painter. His works are dated from 1658 to 1670. He painted interiors and conversations, and was remarkable for his effects of sunshine; in fact, he may be considered *the* painter of full, clear sunlight. He often represented two rooms, the figures being in the first, and the second full of sun; even the dust in the air can almost be seen. In this no other master approaches him. His impasto is excellent, and his touch very delicate. His out-of-door scenes are usually in a court-yard or garden, and are very picturesque. About 100 pictures are known by this master, and many of these are in private collections in England. The Louvre, Amsterdam, and Munich galleries have specimens, as have also the Van der Hoop Coll., at Amsterdam, and the Landauer Brüderhaus at Nuremberg.

Hooghe, Romeyn de, born at the Hague about 1638. An engraver of some merit. He left a considerable number of works, some of which are in good estimation.

Hoogstraeten. There were three painters of this name. The father, Theodore or Dirk, painted landscapes and still-life. The sons, Samuel and John, painted a variety of subjects. Samuel was the most noted, and was born at Dort (1627–1678). He painted *genre* subjects, marine views, animals, and still-life. His touch was delicate, his color clear and agreeable, and he painted with great carefulness. The Vienna and Hague galleries have attractive works by this master.

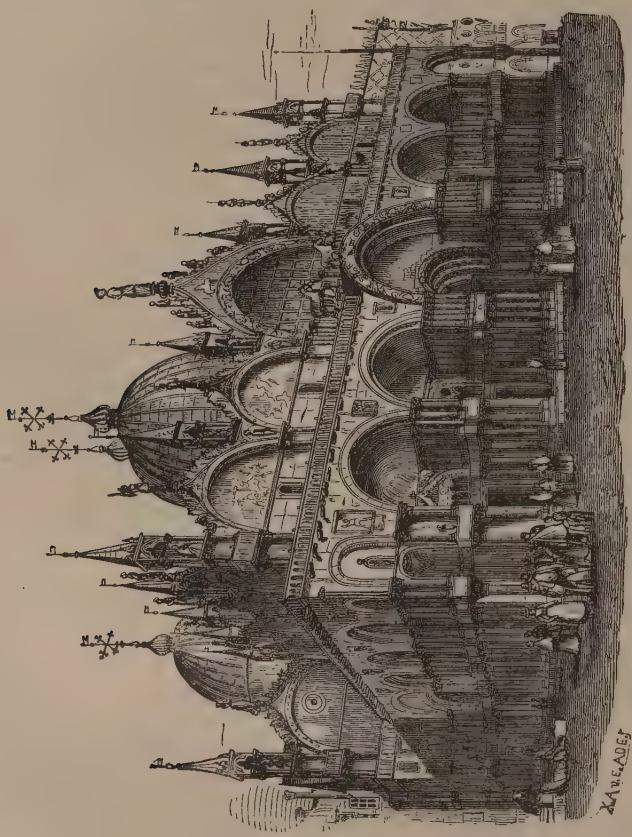
Hopfer, David, Jerome, and **Lambert.** Three engravers of Nuremberg who flourished about the middle of the 16th century. They signed their plates with a hop-blossom between the initials (for their name means hop-plant), and this was mistaken for a candlestick by some, and they were called the Masters of the Candlestick. Their plates are stiff and of no great merit, but some of them are prized on account of their rarity.

Hoppner, John, born in London (1759–1810). A fine colorist and portrait painter. He also painted a few fancy subjects, of which the "Sleeping Nymph" was one of the best. His state portraits were especially good, as he gave great richness to the robes, and managed them well. He loved to represent his lady sitters in rustic costumes. His landscape backgrounds are fine, and he was accustomed to employ his leisure in making chalk sketches, which were very beautiful.

Horremans, John. There were two artists by this name, father and son. Both died in 1759. They painted similar subjects, conversation pieces. The characters in the pictures of the father were usually peasants, while those of the son were from the higher walks of life. Their works sometimes suggest a thought of Hogarth. They

are not uncommon in England, and are in the Antwerp Mus., and the Cassel and Dresden galleries.

Hoskins, John. The name of a father and son, both miniaturists of the reign of Charles I. The works of the father are very exquisite, those of the son not as fine. The father used a monogram, the son the simple initials J. H. The father died 1664.



CATHEDRAL OF S. MARK, VENICE. BYZANTINE ARCHITECTURE.

Houbraken, Arnold, born at Dort, 1660. He painted portraits and small historical subjects, and wrote a biographical account of the Dutch artists. He also made some etchings, but is more celebrated as the father of the succeeding artist, than for his pictures.

Houbraken, Jacob, born at Dort, 1698. This eminent engraver especially excelled in portraits, of which he made a great number.

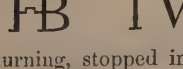
His plates are not all of the same excellence, but some of them have not been surpassed. His drawing is correct, and his execution delicate, while his stroke is bold, and his color brilliant.

Houdon, Jean Antoine, born at Versailles (1741–1828). At the age of eighteen, he gained the grand prize for sculpture, in the French Acad., and went to Rome, where he remained ten years. He was invited to America by Franklin, and executed the statue of Washington and the bust of Lafayette, for the Capitol at Richmond, Virginia. His statues of young girls were very much admired. For the use of the French Acad., he made two representations of the human frame without the skin, which showed great knowledge of anatomy. His principal works were a statue of "Morpheus;" a "Diana," for the Empress of Russia; statue of Voltaire, for the peristyle of the French theatre; busts of Rousseau, D'Alembert, Marshal Ney, Napoleon, Josephine, and others, and a statue of Cicero.

Houston, Richard. This engraver excelled in mezzotint, and in the chalk manner. He executed a large number of portraits and various other subjects, many of which are much esteemed.

Howard, Henry, born in London (1769–1847). A painter of portraits and fancy or historical subjects, which were all highly poetic. After studying in Italy, and visiting Vienna and Dresden, he settled in London. He became Professor of the Royal Acad. in 1833, and delivered very excellent lectures there. Most of his fancy subjects are in private collections.

Huber, John Rodolph, born at Basle (1668–1748). He studied in Italy, and became a painter of considerable merit. In 1696 he received the appointment of court painter to the Duke of Würtemberg. He painted some historical subjects and some ornamental pictures for the palace, but was chiefly employed on portraits, of which he painted so many that he was called the Tintoretto of Switzerland.



Huchtenburgh, Joon Van, born at Haarlem (1646–1733). He studied under Jan Wyck, then went to Rome, and returning, stopped in Paris and received instructions from Van der Meulen. He painted landscapes, hunts, and battle-pieces. The latter were his best works. About 1708 he received commissions from Prince Eugene, and an excellent picture of that Prince on horseback is in the Hague Gall. Others are in the Louvre and Amsterdam Mus. His *chef-d'œuvre*, the "Siege of Namur," is in the Vienna Gall. He had good inventive powers, drew correctly, and had facility of execution, but his color was not equal to his other qualities. He also etched a great number of plates from his own designs, and those of Van der Meulen, which have considerable merit. He scraped a few plates in mezzotint, of which it is now difficult to obtain a good impression.

Hudson, Thomas, born in Devonshire (1701–1779). A pupil of Richardson, and the master of Sir Joshua Reynolds, who so much eclipsed him, as to almost make us forget that Hudson was, after all, a very good portrait painter, and in some respects invented the style which Reynolds and Gainsborough perfected.

Huysmans, Cornelis, born at Antwerp (1648–1727). Pupil of Artois, and sometimes called Huysmans of Mechlin, because he settled there. His landscapes are very excellent, and are prized in the large European galleries, where they may be seen.

Huysmans, James, born at Antwerp (1656–1696). A good portrait painter. He went to England in the reign of Charles II., and was much patronized. His portraits resemble those of Lely.

Huysum, Van. There were five painters of this name, a father and four sons; but of these, one alone merits special notice: Jan Van Huysum, born at Amsterdam (1682–1749). He excelled as a flower and fruit painter. In these pictures he introduced antique vases, ornamented with nymphs, amorini, etc., exquisitely finished. Sometimes also birds' nests with insects and dew-drops, all equally well done. His works are in many public and private collections, and are very valuable. He also left a large coll. of fine drawings.

I.

Ibbetson, Julius Cæsar, born in Yorkshire; died 1817. A painter of landscapes. Some of his mountain views are his best works. His farm-house scenes are also good, and he succeeded particularly well in painting pigs; and by some is thought to excel Morland in these animals. Ibbetson also painted a few small full-length portraits. Most of his works are of moderate size.

Ictinus. This Grecian architect designed the temple of Athene, called the Parthenon, built upon the Acropolis of Athens, and the temple of Apollo Epicurius, near Phigalia, in Arcadia. He was a contemporary of Pericles, and the Parthenon was finished 438 B. C. Ictinus was also the architect of the shrine at Eleusis, within which the mysteries were celebrated. All these buildings were of Doric architecture, and the latter was so planned as to accommodate a vast number of persons.

Imbert, Joseph Gabriel, born at Marseilles (1666–1749). Pupil of Charles le Brun and Van der Meulen. At the age of thirty-four he became a Carthusian monk, and his best works were painted for his order; especially for his own monastery at Villeneuve d'Avignon. In the Carthusian ch., at Marseilles, there is an altar-piece by him, which has been much admired, and is esteemed his *chef-d'œuvre*.

Imola, Innocenzo Francucci da, born at Imola (1494–1549 ?). Pupil of Francia. He became an admirer and imitator of Raphael; indeed, he copied whole figures from the works of that master into

his own. His works are in many galleries. The most important are at Bologna, and in the Cath. of Faenza.

Ingham, C. C., born at Dublin, 1796. Before coming to America, at the age of twenty-one, he had gained a prize from the Dublin Acad. His pictures were finished with exquisite care, which sometimes lessened their spirit and truthfulness. He was very industrious, and scarcely lost an hour of daylight. He was one of the founders of the present National Acad. of Design.

Inman, Henry, born at Utica, N. Y. (1801–1846). Pupil of Jarvis. He possessed a fine mind, and refined and scholarly tastes. As a friend he was much beloved, and as a man much admired. In his pictures he was somewhat unequal, and when we regard his *genre* subjects, we feel that he never did the best of which he was capable, and can but regret that he did not devote himself to that class of pictures. His portraits were very much admired at one time, and his income was good; but his health failed, he met with some reverses, was absent in England for a time, and returned to find himself out of fashion, and his place filled by others. He painted portraits of various notable persons, some of which are in the Boston Athenæum, Independence Hall, Philadelphia, City Hall, New York, and the Capitol at Albany. His *genre* pictures are in private collections and embrace a variety of subjects, such as the "Boyhood of Washington," the "Newsboy," the "Awaking of Rip Van Winkle," "Mumble-the-Peg," etc., etc.

Iriarte, Ignacio de, born at Azcoitia, 1620; died at Seville, 1685. Pupil of the Elder Herrera, and the friend of Murillo. He became the most celebrated landscape painter of Andalusia. Murillo was accustomed to say that he painted by inspiration, and they sometimes engaged in joint works, Iriarte painting the background, and Murillo the figures. At length they disagreed about a series of pictures of the Life of David. Each insisted that he should do his work last, and Murillo finally decided to paint all himself. The works of Iriarte are rare, and much esteemed. He has been called the Spanish Claude Lorraine, but his subjects were more akin to those of Salvator Rosa. He loved to paint the wilderness, wild glens, and tumbling mountain streams. The Royal Gall. at Madrid has three, and the National Mus. one of his pictures. The Louvre has two flower pieces, and a picture of "Jacob's Dream." At S. Petersburg, in the Hermitage, there is a landscape.

J.

Jamesone, George, born at Aberdeen (1586–1644). He was a fellow-pupil with Vandyck under Rubens, and has been called the Vandyck of Scotland. In 1633 Charles I. visited Edinburgh, and sat for his portrait to Jamesone, with whom he was so much pleased,

that he presented him with a ring from his own finger. His best pictures are highly esteemed, and are executed with much delicacy.

Janet, François. See Clouet.

Jansen, Cornelius. Some writers say he was born at Amsterdam, but according to Sandrart, London was his birthplace, and his parents were Flemish (1590–1665). He lived in England many years, and was very successful as a portrait painter. His feeling for nature was refined, his color warm and tender, and his composition graceful. Many of his works are in the galleries of England. In 1648 he went to Holland, where he was constantly employed until his death. Many of his pictures are painted on board.

Jansens, Abraham, born at Antwerp (1567–1631?). Pupil of Jan Snellinck; he also visited Italy. He somewhat resembled Rubens in style, but it has been proved that there is no foundation for the accounts which have been given of the enmity between these two masters, or of the dissipation of Jansens. The latter excelled in representing artificial lights, and some of his torchlight subjects are very fine. His works are seen in the churches of Flanders, and there are fine specimens in the Antwerp and Vienna galleries.

Janssens, Victor Honorius, born at Brussels (1664–1739). This artist painted a variety of subjects, but is best known by his conversations, or collections of gallants and ladies, in the peculiar costumes of his time. He was a good colorist, and his rich dresses and draperies are very effective. It is a peculiarity of his works that his figures have the appearance of being very tall. He also executed several altar-pieces for the churches of Brussels and other cities.

Jardin, Karel du, born at Amsterdam (1625–1678). The best pupil of Berchem, but more nearly resembling Paul Potter in style. He went when quite young to Rome, and became so fond of Italy that with the exception of eight years, he spent the remainder of his life there. His portraits are better than those of his master; his Scriptural and mythological subjects cannot be admired; but his landscapes with animals and figures are excellent. Many of his works are very highly finished, and worked up in the smallest details. He represented a summer sky after a storm with remarkable skill, and indeed, the skies of his pictures form one of his chief points of excellence. The number of his works is not large; 145 are mentioned by Smith. He lost much time in his devotion to pleasure. His works are best seen at the Louvre, the Hague, and in Amsterdam. There are also excellent specimens at Dresden, Munich, and Cassel, and England is rich in his paintings. Very large prices are paid for the pictures of Du Jardin. He also executed 52 etchings, which show the hand of a master. These are not very rare, and represent landscapes and animals.

Jarenus. This painter flourished late in the 15th century, at Soest in Westphalia. There is a picture of his in the Coll. of the

Earl of Pembroke at Wilton House, and a large altar-piece by him is in the Berlin Mus. The centre of this is very confused, and represents scenes from the Passion; each of the wings contains four scenes from the Life of Christ; those in the left wing are much the best, and resemble the works of Van Eyck.

Jarvis, John Wesley, born at South Shields on the Tyne (1780–1840). This artist was at one time a very prominent portrait painter in America, to which country he came when five years old. He was of a convivial disposition, witty, and an especially good story-teller. He did not study or apply himself to his profession with any system, and the pictures he left are very unequal in merit. He painted a great number, and they may be seen in all parts of the country. There are portraits by him in the City Hall in New York, and in the rooms of the New York Historical Society. He was an inimitable story-teller, and the life of the circle in which he moved.

Jeaurat, Edme, born at Paris about 1680. This eminent engraver especially excelled in representing the peculiar characteristics of the different painters whose works he engraved.

Jegher, Christopher, born about 1590. Rubens employed him to make wood-cuts from some designs which he intended to publish. After the death of the painter, Jegher purchased the blocks and published them himself.

Jervas, Charles, born in Ireland. Died 1739. Pupil of Sir Godfrey Kneller and teacher of Pope, who flattered him in an essay. He was a portrait painter of no great merit, but was much employed. He also copied the works of the Italian masters.

Joanes, Vicente de, called also Juan Bautista de Juanes. Born at Fuente de Higuera, 1523; died at Bocairente, 1579. This artist is scarcely known out of Spain, and there his works are in churches and convents. As recently as 1782 it was doubtful if any of his pictures were in the possession of laymen. His subjects were entirely religious, and he commenced his pictures with prayer and fasting. It is more than probable that he studied in Rome. He was a successful imitator of Raphael. He established a school of painting at Valencia, where he chiefly resided. It is related that the Virgin appeared to a Jesuit of Valencia and commanded him to have a picture painted of her in the dress in which she appeared, which was a white robe and blue mantle. She was to be standing on a crescent; the mystic dove to float above her; her Son to crown her, while the Father was seen to lean from the clouds above all. Joanes was chosen to execute this miraculous commission, and although he fasted and prayed much, he could not succeed in realizing the ideal of the pious Jesuit; but at last his zeal and piety overcame all difficulties, and his picture was placed above the altar of the Immaculate Conception in the convent of the Jesuits. Artists praised it, and the monks believed in its miraculous powers. It was known as "La Pu-

risima." He was inventive, and his coloring was splendid, but his style was severe and stiff, like his character. Joanes especially excelled in painting the Saviour. He seemed to have conceived the very Christ of Scripture, the realization of the visions of S. John, or the poetry of Solomon. In these pictures majesty and grace, strength and love, were united. His best pictures of Christ represent Him as dispensing the types of his body and blood. He frequently introduced a cup, which was believed to have been that used by our Lord at his Last Supper. It was of agate, and adorned with gold and gems. This cup is known as the Holy Chalice of Valencia, where it is treasured in the Cath. A picture of this kind in the Mus. of Valencia is perhaps his best. This Mus. has other works of his, and others are in the Cath. of the same city, and in the Royal Gall. of Madrid. In the Queen of Spain's Gall. there is a series of six pictures by this master, illustrating the life of S. Stephen, and a "Last Supper." Another picture of the latter subject was painted for the ch. of S. Nicholas in Valencia, where it remains. It is one of his finest works and more round and harmonious in design and color than most of his pictures are. In portraits, Joanes excelled. Perhaps his finest one remaining is that of Don Luis de Castelvy, in the Royal Gall. of Madrid. Stirling says, "It might pass for a work of Raphael himself." In the Mus. of Valencia is his S. Francis de Paula, and in the Cath. one of S. Thomas of Villanueva, and one of Archbishop Juan de Ribera; the former expressive of mildness, the latter of gravity and thought, and both of dignified superiority.

Jode. This was the name of a family of Flemish engravers who flourished for a century from 1560. Arnold de Jode was the latest, and was in London in 1666. Peter de Jode, the Younger, was the best engraver of them all, but the works of his father, Peter the Elder, are well esteemed, and some of them are scarce.

Jongh, Lieve de, born near Rotterdam (1616–1697). His principal work was a "Company of Archers," for the Salle des Princes at Rotterdam. It is an excellent work, and may be compared with those of Van der Helst.

Jordaens, Jacob, born at Antwerp (1593–1678). Pupil of Adam Van Noort at the same time with Rubens, he became the follower and half assistant of the latter. He married early in life the daughter of Van Noort, and never visited Italy. He was a master of great power. He painted a variety of subjects. Many of his sacred pictures are in the churches of Flanders and Brabant, but they are not his best works. His best historical work is in the House of the Wood near the Hague, and represents scenes from the life of Prince Frederick Henry of Orange. His best works are popular subjects, which represent the customs of the common people. These are full of humor, and sometimes degenerate into vulgarity, but are well and powerfully painted. His pictures vary very much according

as he was interested or not in his subject. His color was fine, his impasto somewhat unequal, but he excelled in depth of chiaro-scuro, and a "certain golden glow" in which he sometimes surpassed even Rubens. His pictures are numerous and are seen in all large European galleries.

Jouvenet, Jean, born at Rouen (1644–1717). One of the best French academic painters. He never visited Italy. His greatest work was a "Deposition from the Cross," now in the Louvre. He painted in oil and fresco. He executed many works for the principal churches of Paris. At the time of his death, he had held the office of Rector of the Acad. of Painting, during ten years. He lost the use of his right hand in 1713, and his latest works were done with the left. His drawing was correct, and he had great facility of execution, but his color cannot be praised.

Julien, Pierre (1731–1804). French sculptor, and pupil of Guillaume Couston. He spent four years in Rome, where he was much admired and constantly employed. He was not admitted to the Royal Acad. until 1779. His statue of La Fontaine is considered his *chef-d'œuvre* in that department of sculpture. His last work was a statue of Nicolas Poussin, executed for the Hall of the Institute. He made some very fine bas-reliefs for the castle of Rambouillet, and a statue of a woman bathing, which ranks very high among modern sculptures.

Juni, Juan de. Flourished from the middle to the last of the 16th century. Was the best sculptor in Spain at that time. Has sometimes been thought a Fleming, but Bermudez believes him to have been a native of Castile. His style seems to prove that he studied in Italy. He hesitated at no difficulty of attitude, and represented power, energy, and strong emotions, which made his works a perfect contrast to those of Berreguete. His works remind one of Michael Angelo, perhaps more than those of any other modern sculptor. His sculptures which represent the Life of our Lord, still exist in the Cath. of Osma. They were done by the order of the Bishop of Acosta, who is buried at Aranda de Duero, beneath a monument, also the work of Juni. The Mus. of Valladolid has the "Entombment of Christ," made in clay. It formerly adorned the chapel of the Franciscan convent. There is no mention of the name of Juni, later than 1586.

Justus of Padua, as he is frequently called, was named Giusto di Gio. Menabuoi, and was born in Florence. He was made a citizen of Padua, where he had settled, in 1375, and died in 1400. Several different works are attributed to him, some of which are in a very imperfect state. The National Gall. has a fine triptych signed by him, and dated 1367. The chief subject is the "Coronation of the Virgin;" it is exquisitely finished in parts, especially the hands, and the figure of the Virgin is very graceful. He was not a pupil of Giotto, but may be ranked among the best of the Giotteschi.

Justus of Ghent. There are several works attributed to this old painter, but the only one positively known to be his, is a representation of the "Last Supper" in S. Agatha, at Urbino. This was executed in 1468–1474. Full accounts are preserved concerning this work in the registers of the convent. It is probable that Justus was employed on account of his knowledge of the use of oils, and not because of superiority over such men as were living in Italy in his day. His manner was, however, good; his composition was well arranged, his hands and feet accurately drawn and fairly proportioned, and the figures of the Apostles are more refined than was usual in his time. The state of the picture scarcely warrants a judgment of his color, but altogether it may be safely said, that he well maintained the reputation of Flemish art.

Juvara, Filippo, born at Messina, 1685. Studied at Rome under Fontana. He was employed at Turin by the King of Sardinia, and at Lisbon by the King of Portugal. He also travelled in France and England. Philip V. invited him to Spain and employed him first at S. Ildefonso, and afterwards appointed him to rebuild the Alcazar, which had been burned in 1734. Juvara was engaged in constructing a colossal model of this edifice, when he died, in 1736. The model was finished by Sachetti, whom Juvara had recommended on his death-bed. This model may still be seen at Buenretiro, and is composed of enough timber to build an ordinary house. It was, in the end, rejected, and another plan made by Sachetti for the new palace, which is now the chief object to the eye of the stranger approaching Madrid.

Juvenel, Paul (1580–1643). A painter of interiors. He was employed at Nuremburg, Vienna, and Presburg.

K.

Kabel. See Cabel.

Kager, Johann Mathias, born at Munich (1566–1634). He studied in Rome, and became an eminent painter. He was much employed by the Duke of Bavaria, and some of his works are in the churches of Munich. He removed to Augsburg, where he painted his principal work, the "Last Judgment," in the Hall of the Senate. His pictures are known from engravings by the Sadelers, Kilians, and other engravers. Kager also etched some plates from his own designs.

Kalcar. See Calcar.

Kalf, Willem, born at Amsterdam (1630–1693). A painter of still-life. He especially excelled in the representation of elegant vases and porcelain vessels. He sometimes painted kitchen pieces, with vegetables and cooking utensils as prominent features. The Louvre and the Amsterdam Mus. have one picture each by this master.

Kauffman, Maria Angelica, born at Chur, in the Grisons (1742–1808). Daughter of Joseph Kauffman, also a painter; she received her first instruction from him. She was taken to Rome while still young, and had good opportunities for study there. She was very much admired for her beauty and musical talents, as well as for her pictures, and these last were in great demand. She went to England, where she had a most flattering reception and constant employment,

STILL-LIFE. BY KALF.

and was made a member of the Royal Acad. She returned to Rome, where she died. Her husband was named Zucchi, and her marriage was unhappy. She first painted portraits, and later in life, historical subjects. Her pictures possess no striking merit, though many of them are very agreeable; neither have they glaring faults; therefore she should have a middle rank, not meriting fully the extreme praise, or severe criticism, which have been bestowed on her. Her works are seen in many English collections, and in some of the large Continental galleries. She also made etchings from her own designs, and after the works of other artists. They were executed with spirit and grace.

Kerkhove, Joseph Van der, born at Bruges (1669–1724). Pupil of the younger Quellinus. He resided some years in France, and on his return to Bruges received more commissions than he could execute. His pictures may be seen in the churches of his native city, and at Ostend he painted the ceiling of the Town Hall.

Kessel, Van. There were several artists of this name. One Jan

(born 1626) painted his backgrounds very bright like Paul Brill, and his son Ferdinand (1660–1696) followed his style, but did not equal his father. Another Jan (died 1708) painted in the manner of Jacob Ruysdael with much power, but his works are scarce. There was also Nicholas (born 1684), who painted in the style of Teniers, and Theodore (born 1620), an engraver whose plates are etched with freedom and spirit.

Ketel, Cornelis, born at Gouda (1548–1602). A reputable portrait painter. He went to England and painted Queen Elizabeth, and many other persons. He also painted the Company of Marksmen of Amsterdam, and other groups.

Keulen or **Ceulen, Jansons Van.** Said to have been born in England of Dutch parents. He was a good portrait painter of the time of Charles I., and it is probable that many portraits now in England, and attributed to Vandyck, were by Van Keulen.

Keux, John Le, born in London (1783–1846). An eminent architectural engraver. He executed plates for many fine works, among which are Neale's Westminster Abbey; Britton's Architectural Antiquities, Cathedrals, etc.; and the first volume of Neale's Churches.

Keyser, Theodor de. Flourished 1625–1660. Very little is known of him, but he left some good portraits, large and small. One of the latter is in the National Gall. An Archery Company is in the new Hôtel de Ville at Amsterdam, and at the Hague there is a fine work representing the "Burgomasters of Amsterdam Deliberating upon the Reception of Mary de Medicis," in 1638.

Keyzer, Henry de. A portrait painter whose works are in the Amsterdam Mus.

Kierings or **Cierincx, James**, born at Utrecht (1580–1646). A painter of landscapes in which Poelemburgh was accustomed to paint the figures. He went to England, and was employed by Charles I. to make views of his country houses.

Kilian. Zani mentions twenty engravers of this name. Lucas Kilian was the first of a family of them who flourished from 1600 to 1750. He was the pupil of Dominic Custos, and also studied in Italy. His son Wolfgang, and his grandsons Philip and Bartholomew, were also engravers; and another, named Wolfgang Philip, and still another, Philip Andrew, were of the same family. Lucas and Bartholomew were eminent, and their works are much admired.

King, Charles B., born at Newport, Rhode Island (1786–1862). This artist lived at Washington in the winter, and his studio contained many portraits which are valuable as likenesses rather than as works of art. This is especially true of some portraits of Indians. He was a lover of art, and donated several thousand dollars and some pictures to Redwood Library, Newport, and left a sum of money, the interest of which is expended for musical instruction in the public schools of his native city.

Kiss, Augustus, born at Pless (1802–1865). Educated at Berlin. This sculptor executed a great number of busts, groups, figures, and bas-reliefs in stone, bronze, and plaster. He also copied the works of antiquity, and those of the sculptor Schinkel, after whose designs he made the reliefs for the gable ends of the ch. of S. Nicholas, in Potsdam. His first great work was the "Amazon Struggling with a Panther," now in the Berlin Mus. This established his reputation everywhere. His other important statues are those of Frederick the Great, Frederick William III., and the group of "S. Michael and the Dragon." His works are much admired, but he sometimes sacrifices good taste to energy of action.

Klerck, Henry de, born at Brussels, 1570. Pupil of Martin de Vos. His pictures are seen in some of the churches of Brussels, and throughout the Low Countries. They have considerable merit.

Klomp, Albert. Flourished 1602–1622. His landscapes are sometimes mistaken for those of Paul Potter. One of these is in the Brussels Gall.

Kneller, Sir Godfrey, born at Lübeck (1646–1723). A rival of Lely in portraiture. He had the honor of painting eight crowned heads, and an almost innumerable number of other persons. He studied under Rembrandt, Bol, Carlo Maratti, and Bernini. His pictures are full of mannerism. There are two very distinct opinions of his excellence, some admiring him very much, and others criticising him with great severity. He painted very rapidly and often prostrated his talent for the sake of gain, but his carefully finished works show what he might have done, had he regarded fame more and money less. His design was correct, and he was especially skilful in painting the hair. His groups of children are, perhaps, his best works, and some pictures in which he has represented his female sitters as Madonnas, have considerable merit. A monument to his memory was executed by Rysbrach, and placed in Westminster Abbey.

Knoller, Martin, born at Steinach in the Tyrol; died 1804. Pupil of Troger in Vienna, and Raphael Mengs at Rome. He became one of the best German historical painters. He worked in both oil and fresco. He excelled in depicting violent action. His color is best in his frescoes. His works are in the convent of Ettal and in that of Gries in the Tyrol; in the Town Hall of Munich and in the Gall. of that city; and in the Vienna Gall. there is a portrait of Joseph Rosa, a former director of that gallery.

Kobell, Ferdinand, born at Manheim (1740–1799). A good landscape painter and engraver. His etchings number more than 230.

Kobell, William, born at Manheim (1766–1834 ?). Son of the preceding. He also painted landscapes, and engraved. His etchings and aqua-tint engravings are much esteemed.

Kobell, Franz, born at Manheim (1749–1822). Said to have ex-

ecuted more than 10,000 pen sketches and drawings of landscapes and buildings.

Kobell, Hendrik, born at Rotterdam (1751–1782). A painter of marine subjects which were well esteemed.

Kobell, Jan, born at Utrecht (1782–1814). A son of the preceding, and a good painter of animals. His pictures are much esteemed. He also left a few etchings and drawings. The latter are very valuable.

Kobell, Jan, Jr., born at Rotterdam (1800 ?–1838). Cousin of the preceding. A cattle and landscape painter. His paintings and drawings are very valuable.

Koninck, or **Coninck, David de,** born at Antwerp (1636–1687). Pupil of Jan Fyt, and also a painter of hunts, animals, and kindred subjects. He was powerful in color, animated in conception, and masterly in touch. His works are rare. There are two excellent ones in the Amsterdam Mus.

Koning, Salomon, born at Amsterdam (1609–1674 ?). An imitator of the manner of Rembrandt. He so closely followed that master that his pictures were often mistaken for his, though there is an inferiority manifest to one experienced in judgment. Koning painted a variety of subjects, and his works are seen in some English galleries, and the Berlin Mus. He also etched some plates which are decidedly Rembrandtish in effect, and are executed with a very light point.

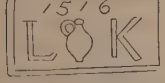
Koningh, Philip de, born at Amsterdam (1619–1689). One of the best scholars of Rembrandt. He painted portraits and landscapes. The latter are especially fine, and very valuable from their rarity and excellence. His finish and impasto are admirable; his color warm and clear, and the sense of distance which he gives is very fine. His works were adorned with figures by Lingelbach, and with animals by Dirk van Bergen. Some of his finest works are in private English collections. The Amsterdam, Hague, and Aremberg galleries have specimens; the latter is a *chef-d'œuvre*. In the Painters' Gall. at Florence there is a fine portrait of himself.

Krafft, Adam. An old sculptor of Nuremberg, believed to have been born there about 1430; he died at the Hospital of Schwabach in 1507. His early history is unknown. His first works in Nuremberg are the gable over the entrance hall of the Frauenkirche, 1642, and the Seven Stages (at which Christ fainted under the cross), on the way to the Johannis Cemetery. The first gives no promise of his later excellence, but the latter are full of strong expression. The city of Nuremberg (especially the ch. of S. Sebald) is rich in the sculptures of Krafft. He had great power of conception, and while there was a certain stoutness to his figures which was coarse, he gave a touching expression to the face, and sometimes reached a depth of feeling amounting to inspiration. That he could well represent the

ordinary events of life is seen in the relief of the "Public Scales," in which the weigher stands observing the beam. Beneath it is written, "To thyself as to others." Another man adds a weight to one scale, and the merchant who is to be taxed puts his hand reluctantly into his money bag. A "Burial of Christ," in a chapel of the above-named cemetery, is said to have been his latest work, and executed in 1507. From 1496 to 1500 he was employed upon the Stone Sacramentsgehäuse for the ch. of S. Lawrence. This is one of his most artistic works, and is 62 feet in height. The lower structure is supported by the kneeling figures of Krafft and two of his associates. A slender Gothic pyramid rises from this, adorned with bas-reliefs and

ONE OF THE SEVEN STAGES OF THE PASSION OF CHRIST. BY ADAM KRAFFT.

statuettes. He was very industrious, and used his left hand as readily as his right. He was accustomed to spend his holidays in drawing with Peter Vischer, whose works, together with his own, render Nuremberg a place of great interest.



Krug or **Krugen, Lucas**, called the "master of the pitcher" from his mark of the letters L. K. with a pitcher between them. His plates are very rare, and very good for the time in which he worked, about 1516.

Kupetzky, Johann, born in Upper Hungary (1666–1740). He studied with the Swiss painter Klaus, but a long residence in Italy had great effect on his style. He painted historical subjects and portraits, and the latter became very popular in Vienna; they are,

however, somewhat affected in design. Few of his works are seen in public galleries. There are specimens in those of Vienna and Berlin. He was painter to the Emperor Joseph I., and was invited to England by George II., but declined to go on account of his health.

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Laer, Pieter van, born at Laaren (1613–1675). He went to Rome while still young, and was called there *Bamboccio*, on account of his singular form. He remained sixteen years in Rome, and was the friend of Claude and the Poussins. He painted all sorts of subjects, but more especially peasants with their cattle. He also represented peculiar effects of light and shade, such as moonlight on one side, and a torch-light on the other. His drawing was good, and the hands and feet sometimes finished with great delicacy. His color is at times clear, but many of his pictures are dark and smoky. His works are rare. They may be seen in the Louvre, Dresden, Vienna, and Cassel galleries. Those in the latter collection are fine specimens. Van Laer also etched twenty plates, mostly of animals; they are well executed, but his horses are badly drawn.

Lafond, Charles Nicholas Raphael, born at Paris, 1727. Pupil of Regnault. He is well considered among modern French artists. His works are numerous, and are seen in both public and private collections. His subjects are various; poetical, Scriptural, and historical.

Lafosse, Charles de la, born at Paris (1636–1716). Pupil of Le Brun. He distinguished himself by his works at the "Invalides." He went to England, where he was well received and employed. His easel pictures are superior to his decorative works. He was Chancellor of the French Acad. at the time of his death.

Lagrénée, Louis Jean François, born at Paris (1724–1805). Pupil of Carl Vanloo. He obtained a prize and was sent to Rome with a pension, when quite young. After his return to Paris his reputation caused him to be appointed director of the Acad. of S. Petersburg. In 1781 he was made director of the French school at Rome, and there executed his best works, most of which have been engraved. His subjects are from sacred and profane history, and from the ancient poets. Napoleon gave him the cross of the Legion of Honor, and at the time of his death he was Professor-Rector of the School of Fine Arts, and honorary conservator and administrator of the Museum.

Laguerre, Louis, born in Paris (1663–1721). Pupil of Le Brun. He went to England and assisted Verrio. They painted many halls and staircases. Pope mentions both these artists thus: —

"Where sprawl the saints of Verrio and Laguerre."

Lairesse, Gerard de, born at Liège (1640–1711). He has been called the Poussin of Belgium, and he was indeed an imitator of Niccolo Poussin, but he imitated him from a distance. His pictures are frequently cold in color, and when warm they are heavy. His execution is careful; his heads are in imitation of the antique profile, and somewhat monotonous; his figures are affected and frequently too short. He was most unsuccessful in Biblical subjects. His works may be seen in the Louvre, Berlin, and Cassel galleries. He etched a large number of plates from his own designs, with spirit and freedom, and his lights are so arranged that the eye is immediately fixed on the principal figure.

Lambert, George (1710–1775). An English landscape painter. Some of his pictures were painted in conjunction with Hogarth. Some of his landscapes are small, brilliant in color, and the trees are agitated by the wind.

Lana, Ludovico, born at Modena (1597–1646). He painted many religious subjects. His female figures are fine, and his landscape backgrounds very good. His works are best studied in his native city.

Lancret, Nicholas, born at Paris (1690–1743). An imitator of Watteau in his choice of subjects. His peasants courting, his women and children, are all well done, and his landscapes are pleasing. His interiors are well managed, and the accessories not too prominent. His handling is more broad and free than that of most painters of this class of pictures.

Landini, Taddeo. The sculptor of the Fontana della Tartarughe, in Rome, executed in 1585.

Lanfranco, Gio., born at Parma (1581–1647). One of the latest noticeable pupils of the Carracci. His best works were cupola paintings, and of these those of S. Andrea della Valle in Rome and the Tesoro in Naples are the best. His greatest merit is in his color; he is a mere *machinist*, introducing abrupt lights and shades, unnecessary foreshortenings, faces without expression, and groups arranged entirely according to precepts rather than nature. And yet he was one of the best of the painters of this class. When his subject allowed a merely naturalistic conception, he succeeded best. Among his finest works are "S. Louis feeding the Poor," in the Acad. of Venice, and the "Liberation of S. Peter," in the Colonna Pal. at Rome. His "S. Cecilia," in the Barberini Pal., is one of his worst productions. He also executed a number of etchings in a masterly manner.

Lanini, Bernardino, born at Vercelli (about 1508–1578). Pupil of Gaudenzio Ferrari and an imitator of Correggio. His chief excellence was in his delicate chiaro-scuro. His best works were his frescoes, and of these may be mentioned the Sibyls and other works in the Cath. of Novara. One of his pictures is in the National Gall., London. He was much employed at Milan.

Lapo, Arnolfo (1232–1300). A Florentine architect. His remaining works attest his skill. Among them are the Cath. of S. Maria del Fiore at Florence; the marble tribune in S. Paolo at Rome, and the tomb of Card. Bruges in S. Domenico at Orvieto.

Largillière, Nicholas, born in Paris (1656–1746). Pupil of Antoine Goubeau. He painted a variety of subjects. He was received into the French Acad. on account of his portrait of Charles le Brun, which was engraved by Edelinck. He went twice to England, and was for some time the assistant of Sir Peter Lely. He often painted landscapes, animals, and still-life, and used these subjects as acessories to his figure pictures.

Lasinio, Il Conte Cavaliere Carlo, born at Trevigi, 1757. An excellent modern engraver. He made many engravings for books, illustrating the works of the old painters, such as "L'Etruria Pittrice," the "Remains of the Campo Santo at Pisa," and the "Storia della Pittura Italiana."

Lasne, Michael (1595–1667). This engraver was one of the first of his country (France), who distinguished themselves as engravers. His works are numerous.

Lastman, Pieter, born at Haerlem (1562–1649). He studied in Rome, became famous, and was summoned to Copenhagen to decorate a church. His best points were vigorous color and great knowledge of chiaro-scuro. Rembrandt was once his pupil. He executed some etchings from his own designs, which are now rare.

Launitz, Edward von der (1797–1869). Disciple of Thorwaldsen. He was an earnest student of the antique, which conduced to the formation of his noble style. The Guttenburg monument at Frankfort is his most important work, and is one of the most valuable of all the public monuments of Germany. The theatre of Frankfort was decorated by him, and there are other statues of his in that city.

Lauri, Filippo, born at Rome (1623–1694). He painted a variety of subjects, and many of his works have been engraved by English engravers. His bacchanals are his best pictures. He was on the whole a pleasing painter, and the figures which he added to the landscapes of other artists were much admired.

Lawrence, Sir Thomas, born at Bristol (1769–1830). This remarkable portrait painter commenced his career as an artist by making sketches in chalk when little more than a baby, and when ten years old was really a painter in crayons at Oxford. He used oil colors at seventeen, and in 1791, though younger than the age required by law, he was made an associate of the Acad. After the death of Sir Joshua Reynolds he was appointed painter to the King, and was but twenty-two when he painted portraits of the King and Queen. He was elected a Royal Academician in 1794, was knighted in 1815, and became the President of the Acad. in 1820. He was

LOUISE ELISABETH VIGEE LE BRUN.
de l'Académie Royale de Peinture.

also a member of many foreign academies, and a Chevalier of the Légion d'Honneur. The Waterloo Gall. at Windsor is a splendid monument to his memory. There are very opposite opinions of his merits as a painter. By many he is admired, and by many he is accused of having founded an "evil style," and encouraged all sorts of mannerisms and faults. As usual, there is truth on both sides. His early works are the most satisfactory; they are rich in color and well arranged. His sketches of heads, with the canvas about them untouched, are very fine, and seem to have been done almost instantly, and never to have been retouched. He was so much the fashion that he was forced to found a school, and many of the pictures called his were mostly executed by others. His portraits of women and children are far better than those of men.

Lazzarini, Gregorio, born at Venice (1655–1730). At first a barber's apprentice, he became a distinguished painter, and has been called the "Raphael of the Venetian School." His works may be seen in his native city.

Leal, Don Simon de Leon, born at Madrid (1610–1687). Pupil of Pedro de las Cuevas. He was distinguished for his historical subjects and portraits, and was appointed court painter. His works are still seen in Madrid.

Lebrun, Jean-Baptiste Topino. This artist was condemned to death in 1801 on account of a conspiracy against the First Consul. His picture of the "Death of Caius Gracchus" was purchased for the Mus. of Marseilles, his native city.

Lebrun, Madame E. L. Pupil of Joseph Vernet and Greuze, and a good portrait painter. She was a member of eight academies besides that of France. She also painted some half allegorical subjects.

Lecomte, Felix, born at Paris (1737–1817.) A sculptor who gained the grand prize, visited Rome with the royal pension, and returned to Paris to make a good reputation. He was Professor in the Acad. of Sculpture, before his death. His statue of Fénélon in the Hall of the Institute, is considered his masterpiece.

Leeuw. Bryan gives an account of five painters and engravers of this name, none of whom were very celebrated. They all flourished in the last half of the 17th century. Peter van der Leeuw imitated Adrian van de Velde with good success.

Lefèvre or **Fevre, Claude,** born at Fontainebleau (1633–1675). Portrait painter.

Lefèvre, Robert, born at Bayeux (1756–1831). Painted portraits and fancy pictures. One of his works in the Louvre is signed, *Robert le Fèvre jnvt. et pxit.*

Lelie, Adrien de, born at Tilbourg (1755–1820). He painted portraits and cabinet pictures, which are much prized in Germany and Holland, and are seen in the best collections.

Lely, Sir Peter. Real name Peter van der Faes, born at Soest,

in Westphalia (1618–1680). He went to England and became the most celebrated portrait painter after Vandyck. His "Beauties at Hampton Court" are too well known to require mention. He has been accused of mannerism in the treatment of the eye, but the ladies of his time affected the appearance which he gives: "The sleepy eye that spoke the melting soul." His pictures of men are not equal to those of women. The backgrounds of many of his works were painted by others. He was knighted by Charles II., and became very rich. He painted a portrait of Cromwell, who said to him, "Mr. Lely, I desire you will use all your skill to paint my picture truly like me, and not flatter me at all; but remark all these roughnesses, pimples, warts, and everything as you see me, otherwise I will never pay you a farthing for it." There are a few historical pictures by Lely in private collections in England. He also etched a plate of a "Shepherd and Shepherdess." He was buried in Covent Garden, where there is a monument to his memory, with his bust by Gibbon.

Lembke, Johann Philip, born at Nuremberg (1631–1713). A painter of military subjects. His color was clear and vigorous, his conception spirited, and his execution free. His principal works are in Stockholm, where he was summoned as court painter, but there is a fine "Skirmish" in the Gall. at Vienna.

Lemoine, François, born at Paris (1688–1737). One of the finest decorative painters of France. He advanced rapidly in his youth, and became a professor of the Acad. in 1733. He had visited Italy in 1724 for the first time, and on his return, painted his "Apotheosis of Hercules." This work is in oil upon canvas, 64 by 54 feet in size. The clouds which form the base or ground of the picture cost, it is said, 10,000 francs for ultramarine. There are 142 figures in it, and it is probably the most magnificent *pittura di macchina* of the decorative period in which it was executed. It was fixed to the ceiling of the Salon d'Hercule, at Versailles. On account of it, Louis XV. appointed Lemoine painter to the King, but did not give him all the ancient honors of that office. This fact, together with adverse criticisms of other artists, and the death of his wife, brought on an insanity, in which he took his own life about ten months after the completion of this great picture.

Lempereur. This the name of several French engravers, of whom Louis Simon (1725) was the most eminent. He was a member of the Acad., and his plates are excellent in their execution. His wife, Catherine Elizabeth, was also a good engraver.

Lenain, Louis, Antoine, and **Mathieu.** These three brothers are scarcely distinguishable in their works, for the simple name of Lenain is common to all. They painted *genre* subjects and were good portrait painters, especially in miniature. They were all members of the Acad. Louis and Antoine died 1648, and Mathieu in 1677, at a great age. Their works are in the Louvre.

Lens, Andries Cornelis, born at Antwerp (1739–1822). A painter of little merit, as may be seen by his pictures in the Antwerp and Brussels museums. But he may be remembered as having scorned to be a member of S. Luke's Guild of Painters in Antwerp, and on his recommendation, this ancient society, to which Rubens and Quentin Massys had belonged, was dissolved.

Leochares, sculptor of Athens. Flourished about B. C. 372–338. His masterpiece was the "Rape of Ganymede." Pliny says he made the eagle appear sensible of the value of the treasure he was bearing and to whom he bore it, so that he was careful not to wound the boy with his talons. The original was in bronze, but has been copied on gems and in marble frequently. The best existing one is half life-size, of marble, in the Museo Pio-Clementino. The one in the library of S. Marco, in Venice, is less well preserved. These are all imperfect, but give an idea of the refined sensuality and grace which characterized Grecian art of this period. He also made a statue of Autolycus, probably on account of his great beauty. There are several other mythological subjects and some celebrated portrait statues mentioned among the works of Leochares.

Leonardo, Juseppe (1616–1656). A Spanish painter of historical subjects. He was poisoned, it is supposed by his rivals. Some of his finest works are in the Queen of Spain's Gall.

Leonbruno, Lorenzo, born at Mantua, 1489. An important artist in his time. Most of his works are lost, but three remain at Mantua, and are praised by Coddè.

Leoni or **Lioni, Cavaliere Ottavio**, born at Rome (about 1575–1628). A very distinguished portrait painter, and president of the Acad. of S. Luke. He also painted altar-pieces for several churches of Rome. He etched about twenty plates in a style peculiar to himself, but very pleasing. The faces are dotted; the shadows are assisted with strokes, and the draperies and hair are of strokes. Leoni was also called Padovinano, and Il Cav. Padovano, on account of his family, which was of Padua.

Leopardo, Alessandro. Venetian sculptor. Flourished about 1490. After the death of Verocchio, Leopardo finished the statue of Bartolommeo Calleoni, in front of the ch. of S. Giovanni e Paolo, Venice. The monument in the choir of the same church, to the memory of the Doge Andrea Vendramin, is also the work of Leopardo, who was employed with the Lombardi to decorate the chapel of Card. Zeno in S. Marco. He executed, lastly, the three bronze standard-bearers in the square of S. Mark. He was at the head of a large atelier, and together with his pupils did many works.

Leprince, Jean Baptiste, born at Metz (1733–1781). Pupil of Boucher. Spent some years in Russia. Painted landscapes and interiors. He was also an engraver in *aqua-tinta*, and published the "Traité de la Gravure au Lavis."

Leprince, A. Xavier, died 1826. Painted fairs, festivals, etc., so well that they have been placed in the best collections.

Leslie, Charles Robert. Son of American parents, born in Clerkenwell (1794–1859). He was early taken to Philadelphia, and when old enough was apprenticed to a bookseller. In 1811 he returned to England and entered the Royal Acad. He had some instructions from Allston and West. His first works were portraits, but later he painted a high class of *genre* subjects. His first important picture was "Sir Roger de Coverley going to Church," which was well received, and repeated for the Marquis of Lansdowne. There is a repetition of his "Sancho Panza and the Duchess," in the National Gall. In 1826 he was elected to the Acad., and seven years later was appointed Professor of Drawing at West Point. He remained there but a short time, and returned to England. After this he did many works excellent in everything but color. He was made professor at the Royal Acad., and his lectures were published and called "A Hand-book for young Painters." He also wrote the "Life of Constable." His works are best seen in the Sheepshanks Coll.

Lethière, Guillaume Guillon (1760–1831 ?). This artist had a cultivated mind, and made rapid advance in art until he became President of the Acad. at Rome. He chose such historical subjects as were associated with the overthrow of tyranny, and the establishment of liberty. The "Judgment of Brutus" was much admired in France and England, where it was also exhibited. Lucien Bonaparte was his friend, and took some of his works to England, but most of them remain in France.

Leu, Thomas de, born at Paris about 1562. An excellent engraver.

Leutze, Emmanuel, born at Würtemberg (1816–1868). His father came to America and settled in Philadelphia. Emmanuel developed his artistic talents early, and in 1841 had orders sufficient to warrant his going to Europe. He became a pupil of Lessing at Dusseldorf, and soon acquired a name as a painter of history. He travelled extensively in Europe, and married a German lady. In his works we find the result of his admiration for Kaulbach. He has been severely criticised, and has afforded much opportunity for just criticism; at the same time there is great room for admiration in the boldness of his manner, his dramatic effects, and his technical skill. His industry was great, and his pictures are numerous. The most important are: "Western Emigration," in the Capitol at Washington; "Columbus at the Council of Salamanca;" "Columbus in Chains;" "Columbus before the Queen," and another of his reception at Barcelona; "Landing of the Norsemen in America;" "Cromwell and his Daughter;" the "Inconoclast;" "Henry VIII. and Anne Boleyn;" the "Court of Queen Elizabeth;" "Godiva;" and

others of like nature. His works are in most private galleries in New York, some in Washington, Baltimore, etc. "Columbus before the Council of Salamanca" was purchased by the Art-Union of Dusseldorf. His admirers are very fond of him, and his enemies very severe. The character of Leutze was worked out in his pictures with wonderful exactness. He was a hero-worshipper; he was fond of adventure and of wild, gleeful fun; he was more given to vivid sensation than to sentiment or refinement; he acted out Emerson's words, "There is hope in extravagance, there is none in routine;" he was brave and cordial, and swept on to his end with a rush, like a spring waterfall, happy in freedom and in haste for the end of its course. All this is in his pictures, and while we love the works of others more, we may glean much pleasure from his.

Leyden, Lucas Van. Real name Luc Jacobez (1494–1533). Pupil of Engelbrechtsen, and one of the most remarkable of artists. He was most important as an engraver, and had made himself a reputation at twelve years of age. He also painted pictures and carved in wood. He was the friend of Albert Dürer and the associate of Mabuse. He led a gay life with the latter, and undermined his health by his excesses. They made a journey in a sloop fitted up at Leyden's expense, and went through Zealand, Flanders, and Brabant. They gave entertainments to the artists in various cities, and it is to one of these that Dürer referred when he wrote in his journal, in 1521, "I was invited to dinner by Master Lucas, who engraves on copper: he is a little man, and is a native of Leyden." They exchanged prints with each other, and it is said that Dürer acquired from Lucas his knowledge of perspective, but in this particular only could Lucas assist him; in every other point Dürer was the superior. The pictures of Lucas are rare. In the Town House at Leyden there is a "Last Judgment," which is one of the most important; at Wilton House a "Card-party;" in the Munich Gall. of Cabinets, a Virgin and Child with Mary Magdalen, and a man praying; and in the Belvedere at Vienna a portrait of the Emperor Maximilian. His engravings are very scarce and valuable. His "Eulenspiegel" is the rarest of all prints. Not more than six original impressions are in existence, though there are many copies. This represents a famous clown of the 14th century, and is also called "The Peasants Travelling." Lucas had a great influence on the artists who followed him, and this print, and others of homely scenes, doubtless did much to decide Teniers, the Ostades, and others, in their choice of subjects. There was an originality which characterized all his works from first to last. His style was his own, and he did not hesitate to dress all his figures in the costume of his time, regardless of what he was representing. Thus he made his works a record of manners and customs. His "Ecce Homo" is, artistically speaking, one of his *chefs-d'œuvre*, and yet it is the principal square

of a Flemish town, and the people seen there in the early part of the 16th century. Bartsch gives a list of 174 of his prints; the following are the principal ones.

TEMPTATION OF CHRIST. BY LUCAS VAN LEYDEN.

A set of six of the Creation and Fall of Adam and Eve. 1529.
Adam and Eve driven from Eden. 1510.
Cain and Abel. 1524.
Abraham and the Angels.
Abraham sending Hagar away; an early work; very rare.
The same subject, called "The Little Hagar.
Lot and his Daughters; fine. 1530.
Set of five of the History of Joseph. 1512.
Jephtha and his Daughter.
Samson and Delilah.
Triumph of David.

David praying, with an Angel appearing to him. 1520.
David playing the Harp before Saul.
Solomon worshipping Idols. 1514.
Esther before Ahasuerus. 1516.
Susanna and the Elders; a very early work.
SS. Joachim and Anne. 1520.
The Annunciation.
The Visitation.
Adoration of the Magi; very fine. 1513.
Repose in Egypt; an early work.
The Baptism of Christ; many figures.
Temptation of Christ. 1518.
Resurrection of Lazarus; an early work.
Set of fourteen of the Passion of Christ.
Set of nine of same subject; circular.
Ecce Homo; very fine. 1510.
The Crucifixion; one of the best. 1517.
Christ appearing to Magdalene. 1519.
The Prodigal Son; fine.
Virgin and Child with S. Anne. 1516.
Virgin and Child with Glory of Angels.
Virgin and Child seated at the Foot of a Tree.
Virgin and Child in a Landscape, with two Angels; very fine. 1523.
Holy Family, with S. John presenting an Apple.
Set of thirteen of Christ and the Disciples.
Set of four; the Evangelists. 1518.
SS. Peter and Paul; half length. 1517.
Conversion of Saul. 1509.
SS. Peter and Paul in a Landscape. 1527.
S. Christopher bearing the Infant Christ; very fine. 1521.
S. John Baptist in the Desert. 1513.
Decollation of S. John.
S. Jerome, with a Book, Skull, and Lion. 1521.
Martyrdom of S. Sebastian.
S. Anthony Hermit.
Temptation of S. Anthony; very fine. 1509.
S. Francis receiving the Stigmata.
S. George and the Dragon.
S. Mary Magdalene in the Pleasures of the World; called *Magdalene's Dance;* very fine and extremely rare.
Mary Magdalene in the Desert.
S. Catherine; half length. 1520.
The Monk Sergius, who is sleeping, killed by Mahomet; very fine. 1508.
Set of seven; the Cardinal Virtues. 1530.

Death of Lucretia, sometimes called "The Death of Dido."

Pyramus and Thisbe. 1514.

Mars and Venus. 1530.

Minerva seated; said to be his last plate, which he did not quite finish.

The Standard-bearer.

A Young Man leading an Armed Company, listening to a Man who is speaking, with his Hat in his Hand; fine.

An Old Man putting the Wedding Ring on the Finger of a Young Woman; very fine etching; rare.

An Old Woman with a Bunch of Grapes.

The Musicians. 1524.

A Surgeon performing an Operation. 1524.

The Quack Doctor. 1523.

The Eulenspiegel; very celebrated. 1520.

Portrait of Emperor Maximilian I.; very fine and scarce. 1520.

Portraits of Lucas Van Leyden, inscribed *Effigies Lucæ Leidensis propria manu incidere.*

A Young Man, half-length, with Cap and Feathers, holding a Skull; this is called his own portrait, but does not resemble the others.

Wood-Cuts.

The Kings of Israel; in chiaro-scuro; scarce.

Illustrious Women of the Old Testament; scarce.

Four Large Tournaments; scarce.

Liberale, da Verona, born at Verona (1451–1536). He was first a miniaturist, and the effect of this occupation was always visible in his manner of finish. He was an imitator of Jacopo Bellini. A number of his works remain and are in Verona, Milan, Padua, the Berlin Mus., and Florence Gall. They have no especial merit. His miniatures are his best productions. Some of these are at Chiusi.

Liberi, Pietro, born at Padua (1605–1687). Called Libertino, from his love of painting nude Venuses. He is considered by some as the best draughtsman of the Venetian school. He painted sometimes with a free and unlabored manner, which he said was for the intelligent; and sometimes with great labor and exactness, for the ignorant, as he declared. He was the first President of the Acad. at Venice, where some of his great works are still preserved.

Libri, Girolamo dai, born at Verona (1474–1556). In the "History of Painting in North Italy," it is said of this artist, "Beginning as a miniaturist, emulating in succession the Mantegnesque of Caroto and Morone, and the modern Veronese of Morando, he ascends to a high place amongst the professors of painting in the north; and throughout his long career he never incurs the reproach of being a plagiarist or a servile copyist." His works are best seen in Verona; there are also specimens at the Berlin Mus. and the National Gall.

Licinio. See Pordenone.

Liemakere, Nicholas de, called Roose, born at Ghent (1575–1646). Pupil of Otto Vænius. He was excellent in composition and skilful in treatment, but his color was not good, and his heads were insignificant in expression. His works are very numerous throughout the Low Countries.

Lilienbergh, C. Nothing is known of this artist, but this signature on his pictures. He painted dead game, with the addition sometimes of fruit and vegetables. The Berlin and Dresden galleries have each one of his works. He was living in 1663.

Limborch, Hendrik van, born at the Hague (1680–1758). Pupil of Adrian van der Werff. He painted historical subjects, portraits, and landscapes. He was inferior to his master. Two of his works are in the Louvre.

Lingelbach, Johann, born at Frankfort-on-the-Maine (1625–1687). He spent a long time in Italy, where he made many studies which greatly assisted him after his return to Amsterdam, where he settled. He loved to represent scenes in which he could introduce many figures, such as fairs, markets, etc. He so excelled as a figure painter, that he was sought by other artists, especially Wynants and Wouvermans, to add the figures to their landscapes. In composition, drawing, and careful execution, he excelled, but his color was a weak point. His flesh tones were often cold and inharmonious, while in clearness and impasto he falls far below the artists named above. His works are seen to advantage in the Louvre, Hague, and Amsterdam galleries. He also left a few slight and spirited etchings after his own designs.

Lint, Peter van, born at Antwerp (1609–1675?) He passed several years in Italy, where he was well employed. Returning to Antwerp, he executed altar-pieces and smaller works. He also painted many portraits, which are well esteemed in the Low Countries.

Lint, Henry van, called Studio, on account of his industry. Son of the preceding. His Italian landscapes are well considered. Some of his pictures are on water-color grounds, and have so little oil with the pigments, that the color is not at all durable. His works are superior to those of Occhiali in finish. He etched a few plates, some of which are dated 1680.

Linthorst, J., born at Amsterdam (1755–1815). Painter of fruit and flowers. He painted large flowers and leaves, nuts, and grapes well, and his works are placed in the best collections. Two fine ones are in the Amsterdam Mus.

Lippi, Fra Filippo (about 1412–1469). This artist is one who has been considered as disgracing his profession by his private life, but there are many and grave doubts as to whether the usual account of him be true, and of those doubts he should have the full

benefit. The story is this: He was an orphan at an early age, and his aunt, upon whom it devolved to care for him, being poor, he was placed in the monastery of the Carmine in Florence in 1420. Here he studied painting and formed his style after that of Masaccio. But as the story goes, he could not endure restraints, broke away from the convent, and while on an excursion at sea was captured by pirates and taken to Barbary as a slave. He at last obtained his freedom on account of a likeness he made of his master, and was returned to Italy with rich presents. He landed, it is said, at Naples, and at length returned to Florence. Later in life, while employed at the convent of S. Margherita at Prato, he seduced and carried off Lucrezia Buti, a novice, who became the mother of Filippino Lippi, and eleven years later he died from poison, administered according to one account by the relatives of Lucrezia, and according to another by those of a woman who had succeeded her in his affections. Were this story wholly true it would be best to speak only of his works, forgetting himself entirely, but while it is not possible to totally contradict it, there are some circumstances now known which mitigate censure, at least. The name of Castagno has been freed from the stigma of murder which Vasari attached to it, and it is Vasari who accuses Fra Filippo of all his faults. From 1430 to 1432 his name is mentioned with the title of painter in the records of the convent, and it was probably during that time that he executed there the works which are spoken of as very excellent, but of which none remain. The capture by the pirates cannot be supported by any proof of his having been either at Ancona, from which he is said to have sailed, or at Naples, to which he returned. Again, it is not true that he forfeited his title of "Frater," for all his works which are signed bear it, and Domenico Veniziano mentions him in a letter of 1438 as "Fra Filippo." But more direct than all is the proof of a note written by himself to Piero de' Medici in 1439, when he says, "I am one of the poorest friars of Florence," and goes on to relate that he has charge of six marriageable nieces who depend upon him. He begs Piero to let him have corn and wine on account, so that his nieces may not starve while he is absent from them. We know that in 1452 he was chaplain to the nuns of S. Giovannino at Florence, and in 1457 rector of S. Quirico at Legnaia. It would not seem that the seducer of one nun would thus have been associated with others. All these doubts one must have in reading the story of Vasari, in whom our faith has been so justly shaken, and it is to be hoped that further researches may bring to light proofs which shall establish his innocence. As an artist he was the best master of technicalities, and the best colorist of his time, and his mode of color was original. With a full brush he created a deep impasto; he then shaded or fused the various parts into soft, rich fulness, and still preserved clear tones behind. He was much inferior to Masaccio in composition, and his

works were marred by a certain sort of bas-relief flatness, but he gave much life and feeling to his heads, which, united to his color, made his pictures very attractive. He did not advance perspective, he never foreshortened, and his architectural knowledge was comparatively small; on the other hand, his atmosphere supplied in part his deficiencies; he was a good draughtsman and understood how to present the nude without the vulgarity of too great realism. His draperies were loaded with ornaments in gilt relief, and his love for elaborate friezes, cornices, and pilasters was remarkable. His most important frescoes were done in the Cath. of Prato, and illustrated the history of S. Stephen, and that of S. John Baptist, besides single figures of saints. His works in the Cath. of Spoleto are less important. The pictures of Fra Filippo are in all the large European galleries, but there are more in Florence than in any other city. Fra Filippo was buried in the Cath. of Spoleto, and a monument was there erected to his memory by his son, at the expense of Lorenzo de' Medici.

Lippi, Filippino. It is not positively known when this artist was born, or who were his parents. He has been called the natural son of Fra Filippo Lippi and Lucrezia Buti, and said to have been born at Florence in 1460. He died in 1505. He formed his style from that of Fra Filippo and from Sandro Botticelli. He executed a great number of works, and was entrusted with those of much importance. One peculiarity of his style was his love for ornamentation of every kind, which he used in all parts of his works. He much excelled Fra Filippo in execution, and was, in truth, one of the greatest artists of his century. His women are elegant and graceful, his men dignified, and all his figures full of life, emotion, and action. His finest frescoes are in the Brancacci chapel of the Carmelite ch. in Florence. His finest easel picture is a "Vision of S. Bernard," in the Badia at Florence. His works are seen in all large galleries of Europe, but Florence is richer than any other city, both in the number and quality of his pictures.

Liverseege, Henry, born at Manchester (1803–1832). This painter was weak and deformed in body, and unable to support his active imagination, so that his life was one of suffering, and terminated suddenly. He at first painted portraits, but soon devoted himself to representing various characters from the novels of Scott, and other subjects of a *genre* nature. He was especially happy in his picture of Adam Woodcock, and became a favorite artist. Most of his works have been engraved, and are familiar to the public.

Livins, Jan, born at Leyden (1607–1663). Pupil of Peter Lastman at the same time as Rembrandt. They were always friends. Livins is more important as an engraver than as a painter, and the influence of Rembrandt is most apparent in his etchings. He excelled his fellow-pupil as a draughtsman, but fell below him in every other

particular. His portraits were very fine. Few of his works are in public galleries. An important one represents "Jacob receiving the Blessing of Isaac," and is in the Berlin Mus. The Louvre, the Amsterdam, and Munich galleries also have specimens of his works. Bartsch gives fifty-six etchings by him, and they are very excellent.

Lombard, Lambert. Real name Lambert Sustermann. Born at Liège (1506–1560). Pupil of Mabuse, he adopted the Italian style

SS. PETER AND PAUL BEFORE THE PROCONSUL FELIX. BY FILIPPINO LIPPI.
Brancacci Chapel.

of painting, which was confirmed by a visit to Italy, where he was instructed by Andrea del Sarto. He returned to Liège and opened a school, and in addition to painting, professed architecture, numismatics, engraving, archæology, and poetry. His works had considerable merit, and are now rare. There is one in the Berlin Mus.

Lombardo, Alfonso (1488–1537). Sculptor of Bologna, where his most important works remain, in the churches of S. Pietro, S.

Petronio, S. Domenico, and S. Maria della Vita. In the latter, a life-size clay group representing the "Death of the Virgin" is an excellent composition.

Lombardo, Pietro, and his sons Tullio and Antonio. Pietro was an architect and sculptor. In 1481 he constructed the Palazzo Vendramin Calergi at Venice. This was a *chef-d'œuvre* of the time. A large number of sculptures are assigned to the three conjointly. Among the most important of these is the tomb of the Doge Mocenigo, in S. Giovanni e Paolo, and the reliefs on the façade of the Scuola di S. Marco. Tullio was the more important. The great altar relief in S. Giovanni Crisostomo, representing the "Coronation of the Virgin," is ascribed to him.

Lomi. See Gentileschi.

Londonio, Francesco, born at Milan (1723–1783). Best known for his etchings of landscapes and animals. He also painted, and his pastoral subjects are seen in fine collections in Milan, Genoa, and Naples.

Longhi, Luca, born at Ravenna. Flourished about 1580. His principal work was a "Marriage at Cana," in the refectory of the Camaldolese at Ravenna. Some of the heads are fine, but his whole manner was somewhat affected. His pictures are in the churches of Ravenna, Mantua, and Ferrara. He inclined to the manner of Francia; his finish is excellent and his color agreeable.

Longhi, Francesco. Son and pupil of the preceding, to whom he was inferior as an artist.

Longhi, Giuseppe, born at Monza (1766–1831). A distinguished engraver. He studied under Vangelisti, professor of engraving at Milan, whom he afterwards succeeded. He also studied in Rome, where he was acquainted with Raphael Morghen. His chief object in his work was to represent the style of the original artist. He excelled in light and shade. He engraved some of the choicest works of the best Italian masters, and executed some superb portraits. His skill in handling the graver was wonderful. In 1827 he commenced to engrave the "Last Judgment," after Michael Angelo; it was well advanced at his death, and finished by one of his scholars.

Lonsdale, James, born in Lancashire; died 1839. A portrait painter of no especial merit, who painted some men so distinguished as to render the pictures valuable. He was successful in representing the characteristics of his sitters.

Lonsing, François Joseph, born at Brussels (1743–1799). He entered a regiment of cadets, and while in garrison at Antwerp attracted the attention of Prince Charles de Lorraine to his love of art. Under the patronage of the Prince he studied in the Acad. he had organized, and obtained a prize. The Prince and the Count Cobentzel then sent him to Rome, where he entered the school of Raphael Mengs. He engraved several prints for Sir W. Hamilton

in 1772, and went from Rome to Paris, Lyons, and Bordeaux, and died in the latter city, where most of his works remained. His portraits have been engraved. His easel pictures are rare and are well esteemed. There is a mixture of the Flemish and Italian in his works, which gives them a peculiar appearance.

Loo, Peter Van, born at Haarlem (1731–1784). A painter of flower pieces. He commenced by painting choice flowers for the florists, and thus acquired the habit of exactness in his representations. He is sometimes confounded with artists by the name of Vanloo.

Looten, Jan, died in London, 1681. A Dutch painter of landscapes. His composition was good, but his coloring was heavy and inky. The Berlin Gall. has a landscape with a stag hunt, signed *Jan Looten*, 1659.

Lorenzetti, Pietro, flourished about 1340. A contemporary of Simone of Siena. He was chiefly noticeable for the spirited action of his figures, but his pictures as a whole are so conformed to the art conventionalities of his time that they seem tasteless to us. Vasari calls his pictures in the Cath. of Arezzo, now destroyed, the best that had then been done in Italy. His "Fathers and Hermits in the Wilderness," painted in the Campo Santo at Pisa, are still preserved there. In the Uffizi there is a "Madonna and Child with Angels," signed by him, and dated 1340. His later pictures are his best, and show an attempt to free himself from the prejudices of his time. In 1342 he painted a "Nativity" for the Cath. of Siena, now preserved in the sacristy; another altar-piece is in the Pieve of Arezzo; he also painted at Assisi, and fragments of his large works are in the Acad. of Siena, in the Vatican, and other places, one of them being in England. He excelled in imparting strong expression to his faces, such as that of pain, fear, etc., and was, all in all, an artist of great talent, a close student of nature, and remarkable in his power to render movement and expression.

Lorenzetti, Ambrogio. Brother of Pietro. Lorenzo Ghiberti praised this artist very highly. His earliest works were frescoes in S. Francesco of Siena, of which but two fragments remain. In the Acad. of Arts at Florence are two small predella panels by Ambrogio, and a "Presentation in the Temple," dated 1342. In the Palazzo Pubblico of Siena he executed three immense allegorical pictures, intended to present the benefits of good, and the evils of bad government. These works are very curious and interesting in design, and although much injured, enough remains to prove Ghiberti to have been wise when he placed Ambrogio before Simone. Pietro ought to receive the same praise. These brothers worked together, seem to have been of nearly the same age, and their names appear and disappear from records at the same time. They approached more nearly to Giotto than any others of Siena. Besides the works

of Ambrogio already mentioned, there are those attributed to him which are not dated, and may have been done by his pupils. Some of these are in the Berlin Gall. There is, however, another genuine Ambrogio in the Acad. of Siena, finished in 1344, representing the "Annunciation." There were a number of Sienese artists by the name of Lorenzetti, who flourished in the 15th century.

Lorenzo, Fiorenzo di. An artist of Perugia who flourished about 1487. His works are rare; there are four specimens in the churches and Palazzo del Consiglio of Perugia, and one in the Berlin Gall. His composition was good, and his conception more refined than that of the Perugian artists of his time. Certain characteristics indicate his acquaintance with Paduan art, especially the "Madonna" at Berlin, which is hard in expression.

Lorenzo da S. Severino. There were two Umbrian painters by this name who flourished in the 15th century. The first one was the best artist, and was twenty-six years old in 1400, as is shown by his inscription on a picture now almost destroyed, belonging to the Cistercians of S. Severino. Some of his works also remain in S. Gio. Battista, at Urbino. He was an average Umbrian painter for his time. Lorenzo "the Second" flourished about 1483. One of his pictures, a "Marriage of S. Catherine," is in the National Gall.; others are at Pansola and Sarnano. Little can be said in their praise.

Lorme or **De L'Orme, A.** A painter of the interiors of Dutch churches, who flourished late in the 17th century. His works are rare, and in some respects fine; his color, being always the same, gives a monotony to his pictures, but his perspective and his light and shade are excellent. His best works have figures by Terburg and other artists.

Lorraine, Robert le, born at Paris (1666–1743). A sculptor who entered the school of Girardon at eighteen, and was employed by him on very important works. In 1690 he went to Rome, and afterwards completed some works at Marseilles, which Puget had left unfinished at his death. In 1717 he was chosen Professor of Sculpture, and in 1737, Director of the Acad. His "Galatea" is much admired, as are also his works in the Episcopal Pal. of Saverne. He made statues for the gardens of Versailles and Marly.

Lorraine, Claude, real name Claude Gelée, born at Champagne in Lorraine (1600–1682). This artist is the prince and poet of landscape painters. The following extract from Lübke is comprehensive and full of truth: "Far more profoundly than these and all other masters, did Claude Gelée penetrate into the secrets of nature, and by the enchanting play of sunlight, the freshness of his dewy foregrounds, and the charm of his atmospheric distances, he obtained a tone of feeling which influences the mind like an eternal Sabbath rest. In his works there is all the splendor, light, untroubled brightness, and harmony of the first morning of creation in Paradise. His

masses of foliage have a glorious richness and freshness, and even in the deepest shadows, are interwoven with a golden glimmer of light. But they serve only as a mighty framework, for, more freely than with other masters, the eye wanders through a rich foreground into the far distance, the utmost limits of which fade away in golden mist." One of the striking excellences of the works of this artist is the immense space he represents; another is his color; he seems to have first used much silvery gray, over which he painted, and this foundation color gives a peculiarly atmospheric effect. His architectural representations are unexceptionable, but he never succeeded in animals and figures, and was wont to say that he sold the landscape, but gave away the figures. Even before his death, his pictures were so much admired, that other artists attempted to imitate him and to dispose of their works as his. In order to prevent this, he kept a book of drawings by which to identify his pictures. This he called, "Liber Veritatis." At his death there were six of these, one of which, containing 200 drawings, is at Chatsworth, and has been reproduced by Earlom. All the principal European galleries have pictures by Claude, but England is especially rich in his works, which are not only in public, but in numerous private collections.[1] Enormous prices are now paid for them, whenever they are sold. The life of Claude began in poverty. His parents were very poor, and died while he was still young. He was apprenticed to a pastry cook, and travelled to Rome as valet to some young artists. Soon after he arrived there, he entered the service of Agostino Tassi, for whom he cooked and prepared colors. He at length began to paint, and was a most assiduous student of nature. He was accustomed to sit whole days watching a scene and studying the effects of light at the different times of day, and so faithful was his memory, that he could reproduce them exactly upon his canvas. But few of his works are an exact picture of any one scene; they are rather composed of picturesque materials gathered from different points, united with consummate taste and skill, and poetized or idealized by his exquisite imagination. There is another account of his early life, which says that he journeyed to Rome with a relative, and says nothing of his having been a pastry cook; but the fact that Sandrart was his personal friend, and published the first account, while Claude still lived, is strong proof in favor of its truth. It is also said that he studied in Naples with Godfrey Waal before he became the pupil of Agostino Tassi. His reputation, which was already good, was fully established by some works executed for Urban VIII. soon after 1627. From this time, he received commissions from the most appreciative patrons of art in all parts of Europe. In character, he was unimpeachable, amiable in disposition, and tender in feeling. His personal appear-

[1] An original Claude Lorraine, belonging to Mr. William Philips, was burned in Boston, November 9, 1872.

ance was attractive, though his expression was grave. He suffered much from gout, and was often unable to paint. It would seem that he should have left a goodly fortune, but it was 10,000 scudi only. It is believed that his charities to his needy relatives had made it thus small. Smith's Catalogue Raisonné gives a descriptive list of more than 400 works by this master.

ENGRAVINGS AFTER THE WORKS OF CLAUDE LORRAINE.

Engraver, Bas, James Philip le. The Port of Messina; fine. An Italian Landscape; fine.

Engraver, Browne, John. A Landscape, with Procris and Cephalus.

Engraver, Byrne, William. Evening; a fine landscape.

Engraver, Canot, Peter Charles. A Landscape. Sunrise; a marine view.

Engraver, Godfroy, François. A Landscape.

Engraver, Lerpiniere, Daniel de. Landscape, with the Flight into Egypt. Landscape, with S. George and the Dragon. Grand Landscape, with the Israelites worshipping the Golden Calf.

Engraver, Morin, John. Landscape, with Ruins.

Engraver, Vivares, Francis. Landscape, Morning. Landscape, Evening. The Enchanted Castle. View near Naples.

Engraver, Wood, John. Two Italian Landscapes.

Engraver, Woollett, William. The Enchanted Castle. The Temple of Apollo. Roman Ruins. Landscape, with the Meeting of Jacob and Laban.

Lothener, Stephan. An old artist of Constance, who belongs to the school of Cologne, where he owned a house. He flourished most from 1442 to 1451. He was the painter of the well-known triptych in a chapel of the choir of Cologne Cath. This represents (when open) in the centre, the "Adoration of the Magi;" on the insides of the wings, "S. Gereon and his Warriors," and "S. Ursula and her Maidens;" the outsides of the wings, the "Annunciation." This is a most interesting work; it is characterized by an ideal grace and beauty, solemn and simple dignity, force and depth of tone, and has a remarkably good color for a tempera of its age. In the Darmstadt Mus., there is a "Presentation in the Temple," dated 1447, by Meister Stephan, and in the Coll. at Kensington, a picture of SS. Catherine, Matthew, and John the Evangelist. In the Mus. of Cologne, there is a Madonna, and another colossal "Virgin and Child," in the Coll. of the Archbishop of Cologne. Stephan may have been the pupil of Meister Wilhelm; it is plain that he formed his style after that master. There are other works executed by him and under his direction, in the chapel of S. Maurice, at Nuremberg, and in the Cologne, Munich, and Berlin galleries.

Lotto, Lorenzo, was probably born at Bergamo, although he is

sometimes called a Venetian (1480 ?–1558 ?). Tassi says he studied under Andrea Previtali and Gio. Bellini. He was one of the most important second-rate artists of his day, and to be called but second-rate in that era is high praise. He was not original, but followed whatever artist he admired most at the time, and as his standard changed, so changed his manner; the result being that at different times his works resemble Bellini, Giorgione, and Titian. He executed an immense amount of work in oil and fresco. His pictures are in the churches and galleries of numerous Italian cities and towns, and in almost all European collections from St. Petersburg to Madrid. He resided for a time in Venice, Treviso, Recanati, Bergamo, Trescorre (where he first painted in fresco), Ancona, and Loretto, where he died. Besides his Scriptural and historical series and single subjects, he painted many very excellent portraits, some of which have been at times (as probably others still are), attributed to Titian, Giorgione, Leonardo, and Pordenone. That they could be thus assigned is sufficient praise, and tells how excellent they must be. These portraits are in the Borghese Pal., in the Brera, the Vienna Gall., the National Gall., etc. His principal large works are at Venice, Bergamo, and Recanati. During the later years of his life he was the friend of Titian, and assimilated his style more and more to his. Aretino writes of him that he became very religious, and as he was employed at Loretto and dwelt in the sanctuary, it is probable that the hours not given to art were spent in devotion.

Loutherbourg, Philip James, born at Strasburg (1740–1812). Settled in England in 1771. He painted landscapes, marine and battle scenes, and was also employed as a scene-painter. He contributed largely to the Royal Acad. exhibitions. The "Fire of London," the "Destruction of the Spanish Armada," and "Lord Howe's Victory," are among his principal works. His battle subjects have an historical interest, and his naval pictures are finished with great care, but his color was neither fine nor natural. His cabinet landscapes are his most pleasing works, and some of them are excellent.

Lowry, Wilson, died 1824. An English engraver who excelled in mechanical and architectural subjects. He engraved many plates for books, such as Crabbe's Technological Dictionary, Nicholson's Architecture, etc.

Lucatelli or **Locatelli, Andrea.** A Roman landscape painter who flourished late in the 17th century. Many of his pictures are in England. His river water is better painted than his seas. Some of his works are highly and delicately finished, and are pleasing in effect.

Lucchesino. See Testa.

Luigi, Andrea, called L'Ingegno. Probably a pupil of Niccolo Alunno. Very little is known of his history. He was established as an artist as early as 1484. He was a native of Assisi, and there are various pictures on the walls of houses there ascribed to Luigi.

PICTURE OF S. URSULA, IN THE CATH. OF COLOGNE. BY STEPHAN LOTHENER.

A Madonna with saints and angels, in the Louvre, is called his, also a beautiful Madonna, dated 1505, in S. Spirito at Florence, but there are grave doubts about the latter. He relinquished painting and gave himself to civil affairs.

Luini or **Lovini, Bernardino,** born at Luino on Lake Maggiore (about 1460–1530). If not the pupil, he was the most successful follower of Leonardo da Vinci; indeed, many of his works have been attributed to Leonardo. But his pencil was less masculine than that of his master. His coloring was clear and warm, his figures beautiful, and his conceptions full of grace and tender feeling. His best works are elaborately finished. He is not as great as Leonardo, but he has scarcely received the attention and admiration he merits. The "Herodias," in the Tribune of the Uffizi, and the half-length of the "Infant Baptist playing with the Lamb," in the Ambrosian Gall. at Milan, were long credited to Leonardo; a Madonna between SS. Catherine and Barbara, in the Esterhazy Gall., is still inscribed with his name, but competent judges ascribe not only these, but also "Christ disputing with the Doctors," and "Vanity and Modesty," to Luini. He executed many frescoes. The Brera is rich in those which have been removed from the walls where they were painted; it has also many of his easel pictures. The Ambrosian Library, the Casa Silva, and the Monastero Maggiore (S. Maurizio), all at Milan, have fine works by Luini. His frescoes in the ch. of Saronno, executed about 1530, are well preserved and very fine. His works at the Cath. of Como contain some figures of surprising beauty.

Lundens, Gerrit or **Gerard.** A Dutch painter who flourished probably late in the 17th century. Nothing is known of his life. He painted interiors and merry-makings. His works were formerly only seen in Holland, but of late a few have been brought to England.

Luti, Cavaliere Benedetto, born at Florence (1666–1724). It is to be regretted that this artist spent much time in working with crayons, which are so perishable. The Grand Duke gave him the means to visit Rome, where he attracted the attention of Pope Clement XI., from whom he received commissions and the Order of the Cross. His works are in several churches of Rome, but the "Vest of S. Ranieri," in the Cath. of Pisa, is considered his *chef-d'œuvre.* He also left the two following etchings, which are now scarce: —

The Crucifixion, with S. John and the Magdalene at the foot of the Cross.

A Landscape; *after Guercino.*

Lutma, Janus or **John,** born at Amsterdam. An engraver and goldsmith. There are a few plates by Lutma which are scarce and much esteemed. They are as follows: —

Portrait of his Father; *Janus Lutma, Posteri fati; opus mallei per Janune, fec.*

His own Portrait; *Janus Lutma Batavus, per se opere mallei.* 1681.

J. Vondelius; *Olor Batavus; opus mallei, per J. Lutma.*

P. C. Hooft; *Alter Tacitus; opus mallei, per J. Lutma.*

The above were executed in a peculiar manner, with a chisel or punch and a mallet. This he called *opus mallei.* The two following are engraved in the manner of Rembrandt, and are much admired: —

Joannes Lutma, Aurifex. It is a likeness of his father in a furred robe; he has his spectacles in one hand, and a porte-crayon in the other; signed, *Joannes Lutma, Junior, fecit Ao.* 1656.

Joannes Lutma, Junior; seated at a table drawing, with a large hat which overshadows his face; *very scarce.*

Lutzelburger, Hans, called also Hans Franck. An old wood-engraver who engraved principally the works of Hans Holbein. He lived early in the 16th century. His initials, H. L., are on some of his plates. Zani called him the "prince of wood-engravers."

Luyken, John, born at Amsterdam (1649–1712). This artist was first a painter, but became at length an eminent engraver. His facility of execution and his powers of invention obtained for him the title of the Callot of Holland. Bohn's new catalogue mentions more than 900 engravings by Luyken.

Luzzo, Pietro, called also Morto da Feltri. Born 1474. Little is positively known of this artist, and but few of his works remain. The most important of these is an altar-piece in the ch. of Villabruna, which represents the Virgin seated on a cloud, holding the Child, who gives the benediction. SS. George and Victor are below. There are also portions of ornamented houses in Feltre, believed to be his work, and a few fragments in other churches near Feltre. Several galleries have works ascribed to him, but it is impossible to say with how much justice. This is the same artist who is said to have been in the employ of Giorgione at Venice, to have seduced the mistress and broken the heart of his master, and to have fallen in battle at Zara.

Lysippus. A native of Sicyon. He was a famous sculptor who worked chiefly, if not entirely, in bronze. He was the head of the Argive-Sicyonic school. Pliny says he executed as many as 610 statues, and that they were remarkable for what he calls *symmetria.* He made many statues of Hercules, and one in the British Mus. may possibly be his, which represents the god holding the apples of the Hesperides. His statue of Jupiter at Tarentum was sixty feet high, and he also made a colossal Hercules for the same city. His Apoxyomenes was highly celebrated, and represented an athlete scraping himself from the dust of Palæstra with an iron. A copy of it in marble was found at Trastevere in 1846, and is now in the Vatican. This shows that Lysippus aimed to give the body a more elegant and slender shape than had been the manner of representation; he also made the head smaller in proportion to the body than had before been the custom. This statue is full of elastic grace. He

made many portrait statues of Alexander the Great, who was unwilling that any other should model him. He also represented a famous lion hunt of Alexander's, and his rescue from danger by Craterus; and a group of the King with twenty-five horse and nine foot soldiers in the battle on the Granicus. Another characteristic of this artist was his excellent execution of the hair.

M.

Maas or **Maes.** There have been so many artists of this name that it would be impossible to give them all a place here. The most important is Nicholas Maas, born at Dortrecht (1632–1693). Said to have been a pupil of Rembrandt. He painted *genre* subjects and portraits. The former are highly esteemed; they have but few figures; the lighting is admirable, and his sunlight effects very pleasing; his perspective is fine, his color brilliant and warm. His portraits are excellent also; the backgrounds and accessories are picturesque and highly finished, and often have the effect of fancy pictures rather than the stiff awkwardness of many portraits. Three of his works are in the National Gall., one of which, the "Idle Servant Maid," is a masterpiece. The Amsterdam and Berlin galleries, the Van der Hoop Coll., and the Uffizi have each one of his pictures, but most of them are in private collections, and many are in England. Smith only mentions forty-five of his works in all.

Maas, Theodore or **Dirk**, born at Haerlem (1656–1715). Pupil of Henry Mommers and Nicholas Berghem. His pictures are not important, but he left a few etchings which are fine and rare. One of these represents a "Cavalier on Horseback." He especially excelled in drawing horses.

Mabuse, Jan Van, real name Jan Gossaert, born at Maubeuge (about 1470–1532). He went to Italy about 1513, and before this time had made himself one of the best painters of the later Van Eyck school; his best works were executed there. Like many of his countrymen, he forsook in Italy that manner of painting and choice of subjects which his nature and training fitted him to excel in, and attempted what may perhaps be best termed ideal art. From this time his portraits are his finest pictures. His nude figures and mythological subjects are simply repulsive, as may be seen in a "Neptune and Amphitrite," in the Berlin Gall., and a "Danaë and the Golden Shower," in the Munich Gall. The redeeming feature of his later works is his masterly treatment, and some small representations of religious subjects are remarkable. The "Ecce Homo" in the Antwerp Mus. is one of these. Two of his finest early pictures are the "Adoration of the Kings," at Castle Howard, and an illustration of the legend of the Count of Toulouse, who went as a pilgrim to Jerusalem, at the seat of Sir John Nelthorpe, in Lincoln-

shire. There are several of his works at Hampton Court. Writers disagree about his having been in England, but it is probably true that he was there in the reign of Henry VII. Mabuse was a friend of Lucas von Leyden, and accompanied him on his famous pleasure trip. (See Von Leyden.) He was always wanting money, and the following anecdote shows one of his modes of obtaining it. When he was in the service of the Marquis de Veere, that nobleman, expecting a visit from the Emperor Charles V., gave all his retainers splendid white silk damask for suits in which to receive his Majesty. Mabuse requested to be allowed to superintend the making of his clothes, and sold the damask and substituted for it a suit of paper, which he painted to represent the damask so perfectly as to deceive all who saw it. This joke was told to the Marquis, who called the attention of the Emperor to the suits, and asked which one he preferred. His Majesty selected that of Mabuse, and would not believe, until he touched it, that it was not real damask. Besides the above-named pictures, there are others in many of the large European galleries, in Lubeck and at Althorpe.

Machuca, Pedro, painter and sculptor. None of his pictures remain, but near the Alhambra gate there is a marble fountain, now much dilapidated, which was one of his best works. At Seville, over the door of the ch. of the Hospital de la Sangre, there are three alto-relievos of Faith, Hope, and Charity, which are better preserved. His fame, however, rests on the architecture of the palace which he commenced for Charles V., near the Alhambra. Machuca first introduced Italian architecture into Spain, and although this palace was never roofed in, and has been a ruin for centuries, enough remains to demand admiration.

Maeda, Asensio de. Son of Juan de Maeda, a sculptor and architect. Asensio is supposed to have executed the marble statues in the antechamber of the chapter-room of the Cath. of Seville.

Maganza, Alessandro, born at Vicenza (1556–1640). An imitator of Paul Veronese. There are many of his works in his native city. He had three sons who were artists, and his father was a portrait painter, and also published some poetry under the name of Magagno.

Mahselkircher, Gabriel. Flourished about 1470. In the Gall. at Schleissheim there are two large pictures by this artist, representing "Christ bearing his Cross," and the "Crucifixion." They are fantastic and wild.

Majano. See Benedetto.

Malbone, Edward G., born at Newport, Rhode Island (1777–1807). A fine miniaturist; his works are in many American houses. He was a friend of Allston, who said of him, "He had the happy talent of elevating the character without impairing the likeness; this was remarkable in his male heads; no woman ever lost any beauty

from his hand; the fair would become still fairer under his pencil. To this he added a grace of execution all his own. He was amiable and generous, and wholly free from any taint of professional jealousy."

Manfredi, Bartolommeo, born at Mantua (1580–1617). An imitator of Michael Angelo Caravaggio. His subjects were bandits, gamesters, etc. His works are rare, and it is believed that many of them have been attributed to Caravaggio. The Louvre possesses a few good examples of his style.

Manni, Giannicola di Paolo, born at Città della Pieve; died 1544. Pupil of Perugino, and an artist of no great excellence. The best of his works are in Perugia, in the Acad. and ch. of S. Tommaso.

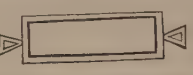
Mannl or **Maennl, Jacob,** born at Vienna, about 1695. He was an engraver in mezzotinto. In 1720 he undertook to engrave all the pictures of the Imperial Gall., but died when but thirty-one plates were finished. These prints are now very rare. The following is a list of them :—

The Portrait of the Emperor Charles VI.
The Dead Christ, supported by an Angel; *after Palma.*
The Virgin, and Child, who caresses S. John; *after Vandyck.*
Mary Magdalene, penitent, with an Angel; *after Correggio.*
S. Francis praying; *after Bassano.*
S. Clara kneeling; *after Bassano.*
Repentance of S. Peter; *after Spagnoletto.*
Martyrdom of S. Bartholomew; *after L. Giordano.*
Christ praying in the Garden; *after M. A. Caravaggio.*
Venus with Cupid holding a Mirror; *after Titian.*
Judith leaving the Tent of Holofernes; *after P. Veronese.*
Christ disputing in the Temple; *after Spagnoletto.*
Samson delivered to the Philistines; *after Vandyck.*
Ecce Homo; half length; *after Titian.*
Mater Dolorosa; *after Titian.*
A Philosopher meditating on a Skull; *after L. Giordano.*
A Geometrician; *after L. Giordano.*
S. Margaret and the Dragon; *after Raphael.*
Tobit restoring his father's Sight; *after M. A. Caravaggio.*
Christ taken in the Garden; *after E. Manfredi.*
Susanna at the Bath; *after Tintoretto.*
Susanna and the Elders; *after Ann. Carracci.*
Jupiter and Mercury, with Baucis and Philemon; *after Carlo Loti.*
Diana and her Nymphs; *after Willeborts Boschaert and Jan Fyt.*
The Virgin and Child; *after Titian.*
A Warrior giving his hand to a Man; *after Giorgione.*
A Dying Magdalene; *after the younger Palma.*
Christ bearing his Cross; *after Bassano.*
Judith with the Head of Holofernes; *after A. Varotari.*

Judith; *after Carlo Veneziano.*

A Child holding a Dog; *after Paul Veronese.*

Mansueti, Gio., born at Venice. Very little is known of this painter, but in an inscription on a picture dated 1494, he declares himself a pupil of Bellini, and adds that he believes the miracle of the cross which he represented. This picture is now in the Acad. of Venice. There are about a dozen works of this master, most of which have genuine inscriptions. His manner was stiff and conventional, and his color dull and inharmonious. He sometimes introduces numbers of birds and animals, as in a nativity at Verona. Several of his pictures are in the Acad. of Venice; others are at Berlin, the Brera, the Uffizi, Verona, and Lochis Carrara galleries.



Mantegna, Andrea, born at Padua (1431–1506). He was adopted by Squarcione, and registered as his foster-child in 1441. When but seventeen years old he painted a Madonna for the ch. of S. Sophia, which was much admired. It is evident from the early efforts of Mantegna that he studied the works of other masters than Squarcione, his instructor. The earliest picture of his which is so preserved as to show his manner, is an altar-piece in the Brera, representing S. Luke and other saints. This was executed in 1454, and is excellent in modelling and light and shade; it has a northern realism, but is far superior to most Squarcionesques, and equal in color to any tempera painting of Venice of the same time. After 1448 he worked on the chapel of SS. Jacobo and Cristoforo in the ch. of the Eremitani at Padua. The whole left side, with the "Life of S. Jacobo," and the "Martyrdom of S. Cristoforo," is his work. For his age and the state of Paduan art they are wonderful, although the criticism of Squarcione, namely, that his figures were statuesque and lifeless, is valid. Mantegna had become disaffected towards his foster-father, had married the daughter of Jacopo Bellini, and fully sympathized with the faction opposed to Squarcione. He had no doubt been much affected by the influence of Donatello at Padua; he had studied the antique as much as possible, and imitated it in his architecture and figures. But the "Martyrdom of S. Cristoforo" shows that he had discovered his mistake, and strangely displays his attempt to remedy his greatest fault. These works made him famous, and the Marquis of Mantua used every inducement to persuade him to leave Padua. But he was occupied with some pictures for S. Zeno at Verona, a part of which are now hung in the choir of that ch., while other parts are in the Museums of Tours and Paris. The Marquis persistently followed Mantegna, and at length about 1460 he entered his service, in which he continued until his death. The works which he did in Mantua are scattered through all the large collections of Europe. The sack of the city in 1630 left few works of art there. The Marquis required all kinds of work of him,

from the most sacred subjects to that of a turkey and turkey cock to be copied in arras. In the old castle two rooms remain decorated by Mantegna. An inscription in one gives the date of 1474. Some of these pictures are well preserved, and the Marquis and his family are represented. It was impossible that such pictures should be attractive, for the people and their costumes were ugly; but in the cornices and other parts of the ceiling he paints very differently, with a free fancy and great ease. There he overcomes the difficulties of perspective, light, shade, etc., and does himself credit. The subjects are full of grace and life. The achievements of Hercules, busts of Roman emperors, and a strutting peacock, with beautiful heads of women and children regarding it, are a part of them; and in the centre he represented a great aperture through which, apparently, the blue sky is seen. From time to time the Marquis made him presents of land, but the records of his life show that he was always needing money, and lived extravagantly. He was of a quarrelsome temper, too, and in peace with few of those about him. In 1478 he made great complaints to the Marquis Ludovico of the way in which he had been treated, and of his poverty; and indeed, he had a right to do this, for he would have been employed by other princes gladly, if he would have broken his engagements at Mantua. In this same year the Marquis died, and his son, Federico, who succeeded him, paid all that had been promised, and treated Mantegna with much consideration. Requests were constantly made for his services, but these were refused, and in 1483 he was hastening to complete a *cámera* for Federico, who suddenly died, and the government passed to Francesco II. This was unfortunate for the artist, for his new master was only a boy; but he soon found a patron in the Duchess of Este, who was betrothed to the young Marquis. At length in 1488 he was sent to Rome to paint a chapel in the Vatican for Innocent VIII., whose request the Marquis could not refuse. Here he labored unceasingly for two years. He then resumed the "Triumphs of Cæsar," in which he had been interrupted, and in 1491 the Marquis made him new presents of land as a reward for these excellent works. They are at Hampton Court, much injured; they are nine in number, and represent all the different parts of a Roman triumphal procession. It is not known for what they were intended, and they have been so daubed by restorers (?) that no good judgment can be formed of their merit. From this time his works all show the presence of his assistants. It was not, however, until 1495 that he produced his famous "Madonna della Vittoria," now in the Louvre. He painted until his death, but he suffered sorrow and loss. His wife died; he became the father of an illegitimate son; he was obliged to sell his house and to live in lodgings, and his eldest son so displeased the Marquis that he was banished from Mantua. At the last he was obliged to part with his collection of antiquities, which

were more precious to him than anything else, and from the day that Isabella bought his bust of Faustina, he was broken-hearted. His great wish in his last days was to see the Marquis, but he was absent at Perugia, and so the master died in the midst of his troubles, separated from both his son and his patron. There are letters from his children begging Francesco to allow the sale of his works, especially in order to satisfy the Bishop of Mantua for the chapel which Mantegna had undertaken to arrange and adorn for a burial-place for

CHRIST MOURNED BY ANGELS. BY MANTEGNA.
Berlin Mus.

himself and family. Mantegna was doubtless the greatest painter ot Northern Italy in his day, and his influence was felt in all Italy. His works are full of meaning; his inventive powers were large; his foreshortening, perspective, chiaro-scuro, and color were excellent, and the one great objection, before mentioned, that his figures were portrait-like, must be excused by the consideration that such a manner as his was a legitimate step in advance, from the art which had preceded to that which followed him. The Madonna, in the Louvre, and the works at S. Zeno, Verona, already mentioned, are among

his most important easel pictures. An "Entombment," in the Vatican, should also be mentioned; his pictures are in all large collections. He also painted what may be called reliefs, or pictures in chiaroscuro, and was besides a good engraver. He was early in the practice of this art, and his knowledge of design greatly assisted him to excel. Bartsch mentions twenty-three plates of his, besides which there is a "S. George and the Dragon," in the British Mus., and another called "The Chalice." The following are his principal plates: —

The Virgin and Child.

The Scourging of Christ.

The Entombment of Christ, inscribed, *Humani generis redemptore.*

Christ descending into Hell.

Christ holding the Standard of the Cross between two Saints.

Judith with the head of Holofernes.

Battle of Sea Monsters, with the figures of two warriors.

Battle of Sea Gods, with the figure of Neptune.

Hercules between Virtue and Vice; sometimes attributed to Marc Antonio.

Hercules strangling Antæus, inscribed, *Divo Herculi invicto.*

Four female figures dancing.

Bacchus supported by Fauns and Satyrs.

Triumph of Julius Cæsar; nine plates; perfect sets of these are rare.

Ludovico and Francesco, sons of Andrea Mantegna, completed the unfinished works of their father. They died in 1511 and 1517.

Manuel, Nicolas, born at Berne (1484–1531). Called Deutsch. This painter was a partisan of the Reformation. He made many satirical sketches which proved him a good artist, and fruitful in invention, though stiff and mannered in execution. He painted the "Todtentanz" in a convent of Berne, now known only by cuts, the frescoes being destroyed. He was also a poet, soldier, statesman, and reformer. His pictures are very unequal in merit. His landscape backgrounds show the influence of Titian and Venice, which city he visited. Several of his works are in the Mus. of Basle. He also painted portraits; his own is in the Civic Library, at Berne, where are many of his drawings. He left some wood-cuts executed in a free, easy style, from his own designs.

Maratti, Carlo, born at Camurano (1625–1713). Pupil of Andrea Sacchi. He was an academic painter, feeble in design, and affected in manner, and yet some of his works have a pleasing dignity of sentiment. His portraits were very good. He was a great admirer of Raphael, and was so constantly engaged upon Holy Families and Madonnas, that he was called *Carluccio delle Madonne.* Sacchi obtained for him a commission for a picture for the Baptistery of S. John of Lateran. He chose "Constantine destroying the Idols," for

his subject, and painted it in such a manner as to secure the favor of Alexander VII. He became the most popular artist of Rome, and has been called the "Last of the Romans." In 1689 Ciro Ferri, who was his principal rival, died, and from this time, he was rapidly advanced. He was made inspector of the *stanze* in the Vatican, by Innocent XI. Innocent XII. continued the appointment and made him superintendent of all the paintings of the Vatican, and Clement XI. entrusted to him the complete restoration of the frescoes of Raphael, and gave him the insignia of the "Order of Christ," for his labor upon them. He was President of the Acad. of S. Luke at the time of his death. His works are numerous in both public and private galleries. There are many of them in England. Bartsch mentions fourteen etchings by Maratti. These are well executed, and are partly from his own designs.

Marc Antonio. See Raimondi.

Marcellis (Marsœus, Masseus, or Snuffelaer), Otho. This artist was known by all the above names. Born in Amsterdam (1613–1673). A painter of reptiles, insects, and curious plants. His works are in the best collections of Holland.

March, Esteban, born at Valencia; died 1660. A pupil of Orrente, and a man of singular genius and violent tempers. His life and manner of painting were Quixotic, not to say disorderly. He succeeded best in battle scenes. He kept his atelier hung with pikes, cuirasses, javelins, etc., and would arm himself, and rave about in a manner most severe on the surroundings, and frightful to his scholars. When thus lashed up to the point, he dashed off wonderful Pharaohs, and fiery Christians fighting for the cross against the armies of the Crescent. He painted religious subjects also, but not with the enjoyment or success which attended his other efforts. He was often idle, worked only from necessity, and but poorly provided for his family. His wife complained of him to her confessor, and begged his advice. He told her to try what patience and tenderness would effect, but they seemed of little use, and the result was sometimes amusing. He came home late one night, with the determination that a few fish, which he brought, should be instantly cooked. There was no oil in the house, and when he sent his pupil, Conchillos, to buy some, the shops were all closed. March then declared that linseed-oil should be used. This was done, and when they began to eat, it operated as an emetic on all the party, "for indeed," quaintly reflects Palomino, "linseed-oil, at all times of a villainous flavor, when hot, is the very devil." March then seized fish and frying-pan, and threw them out of the window. Conchillos sent the charcoal and chafing dish to keep them company. This so pleased March that he embraced him, and lifted the youth in such a manner that he feared that he too was to be thrown out with the rest. The poor wife quietly went supperless to bed, and March followed in surprisingly

good humor. In the Queen of Spain's Gall., there is a "Pharaoh and his Host in the Waters;" an "Encampment of Turks;" a couple of old Drunkards; a Man with a Cup, and a Woman with a Bottle; and a S. Jerome. Most of his works are at Valencia and Madrid. The brilliancy of his tones, and his skill in representing the dust and smoke of the combat, are points of merit, and in some respects he was an artist of high excellence; but few can echo the words of Palomino, who says that his works are "stupendous, and worthy of eternal remembrance."

Marchesi. See Cotignola.

Marconi, Rocco, born at Trevigi. Flourished early in the 16th century. His chief excellence is his color, and this is sometimes almost gaudy. Several of his pictures are in Venice.

Margaritone of Arezzo (1236–1313). This old artist seems to have been the last of the decaying mediæval painters, and from his time improvement begins. There are several existing works of his, and some are inscribed with his name. One of these is in the National Gall.; one is in Santa Croce, Florence; one in the Acad. of Arts, Siena; and another in the Museo Cristiano of the Vatican. Others are in more out of the way places. All are ugly in every particular, but curious as illustrations of the art of his time. He is said to have been a good sculptor and architect, and to have executed the tomb of Gregory X., at Arezzo.

Marinus, Ignatius. Flourished about 1630. This engraver resided principally at Antwerp. Good impressions of his plates are well esteemed. The following are among the best: —

The Flight into Egypt; night scene; *after Rubens.*

S. Ignatius healing the Sick; *after the same.*

S. Francis Xavier restoring a dead Person to Life; *after the same.*

Adoration of the Shepherds; *after Jordaens.*

Christ before Caiaphas; *after the same.*

Martyrdom of S. Apollonia; *after the same.*

Village Children forming a Concert; *after C. Sachtleeven.* 1633.

Marlow, William (1740–1800). Pupil of Scott, and a painter of English landscapes. He painted many scenes on the Thames, and near Richmond and Twickenham. His pictures are pleasing, well colored, and finely finished. He also painted and etched some Italian views.

Marmolejo, Pedro de Villegas, born at Seville (1520–1599). Bermudez calls him one of the greatest artists of Andalusia. Is believed to have studied at Rome. The few of his works which remain are in the Cath. of Seville, and in the Hospital of S. Lazarus. In the Cath., the altar of the chapel of the Visitation is adorned by a picture of the Virgin visiting Elizabeth, and several smaller works. These are good in design, color, and expression. The hospital has a S. Lazarus in pontifical robes. Marmolejo was a friend of Arias

Montano, who wrote his epitaph, and in the ch. of S. Lorenzo, near the tomb of the painter, there are two of his pictures representing the "Annunciation," and the "Virgin and Child."

Marquez, Esteban, born at Estremadura; died 1720. This artist, by patient study and application, became a good imitator of Murillo. The Hospital de la Sangre, at Seville, has a series of his paintings of the Apostles, and the Mus. of Seville, a "S. Joseph and Infant Saviour," which are surprisingly like the works of the great master he followed.

Martin, John, born near Hexham (1789–1854). A painter of the most terrible, brilliant, and incomprehensible imaginations. He has been called the painter of "architectural dreams," but his architecture was no more that of dreams than his landscapes were those of fancy. Nothing could be thought of too sublime or impossible for him to attempt. The names of his works show this; namely, "Joshua commanding the Sun to stand still;" the "Seventh Plague;" "Sadak seeking the Waters of Oblivion;" the "Fall of Nineveh," etc. He constantly exhibited at the British Institution, and twice obtained a premium. He had worked so much on glass that his color always reminded one of stained windows; the human figures of his pictures were ill-proportioned and ugly, but his conceptions were so poetic that there was a peculiar fascination in his works. He was also an engraver, and thus made his works well known; his engraving was peculiarly suited to his pictures, and brought out their wonderful light and shade as no other engraver could do.

Martinez, Josef. Valladolid, end of 16th century. Painted so much like the Florentine masters, that it is probable he studied in Italy. An "Annunciation" by this artist is in the Mus. of Valladolid. The "drawing is good, the draperies finely managed, and the coloring rich and effective."

Martinez, Ambrosio, born at Granada (1630–1674). Pupil of Alonso Cano. A reputable historical painter. Principal works are at the Monastery of S. Geronimo, and at the Carmelites in Granada.

Martinez, Sebastian, born at Jaen (1602–1667). After the death of Velasquez he was painter to Philip IV. An excellent painter of cabinet pictures, most of which are in private galleries in Jaen, Cordova, Seville, Cadiz, and Madrid.

Martinez, Juan Bautista del Mazo. A pupil of Velasquez. He first employed himself in copying the best works of his master and other painters. He acquired great skill in portrait painting, and attracted attention by a picture of Queen Mariana. His best works were landscapes and hunting scenes. In the Royal Gall. at Madrid are views of Pamplona and Saragossa, a Seaport and a River view, a view of the Escorial, and a fine portrait of a military commander, by this artist. He married the daughter of Velasquez, and at the death of that master was appointed painter in ordinary to the King.

He died in 1687. His portrait, painted by Esteban March, is in the Royal Gall.

Martini, Simone, called also Simone Memmi, born at Siena (1283–1344). He married the sister of Lippo Memmi, hence Vasari's mistake of calling him Memmi. He was probably acquainted with Giotto, and was, in a sense, his rival, but never his pupil. Kugler says: "It is worthy of remark, and seems more than mere accident, that the reputation of Giotto is preserved by the epic-didactic Dante, and that of Simone by the great lyric poet of mediæval Italy — Petrarch — in two of his sonnets." The earliest of his frescoes eminently displays the truth that he was purely Sienese in manner. It is in the hall of the Palazzo Pubblico of Siena, and is enclosed in a kind of border of shields and medallions, with the arms of the Commune and people. It represents an enthroned Madonna with angels, archangels, saints, apostles, evangelists, patriarchs, etc. Its size is vast, and the whole work is of great interest. It appears from the records that it was necessary to repair it soon after it was painted, and this was done by Simone himself. An altar-piece in seven compartments, painted in 1320 for the Dominicans of Pisa, is still preserved. Nothing more graceful than the female saints in this can be attributed to Simone. The S. Catherine and the Magdalene are especially admirable for noble grace and beauty. No after work by this master was better, and yet this very picture painfully reminds one of his inability to express relief. Another small altar-piece of the same date (1320) is in the *Fabbricieria* of the Cath. of Orvieto, without pediment or pinnacles. This also has a sense of flatness, but its drawing and color are good. His action and attitude are better in his smaller works than in his larger ones. Another altar-piece equally good is in the same place. The Chapel of S. Martin at Assisi was entirely decorated by Simone, and its frescoes are among the very best of his remaining works. There are frescoes in S. Maria Novella of Florence, evidently from the hand of a Sienese artist, which have been ascribed to Simone, but this lacks confirmation, and it is more than probable that he painted no great work at Florence; he probably sent there from Siena the altar-piece for the Gondi Chapel, of which Vasari speaks, and some other works. Simone travelled much. He was universally admired and welcomed. The works he did at Avignon, and his portrait of Laura, which Petrarch admired, have perished. A few remaining in a hall and the chapels of the Papal Pal. are too much injured to warrant consideration. Besides the works already mentioned, there is an "Annunciation" in the Uffizi, dated 1333, and painted by Simone and Lippo Memmi together; a beautiful small picture in the Liverpool Institution, illustrating the text, "Behold, thy father and I have sought Thee, sorrowing," and a "Madonna and Child" in the Berlin Mus. A few other works are attributed to him, but these are

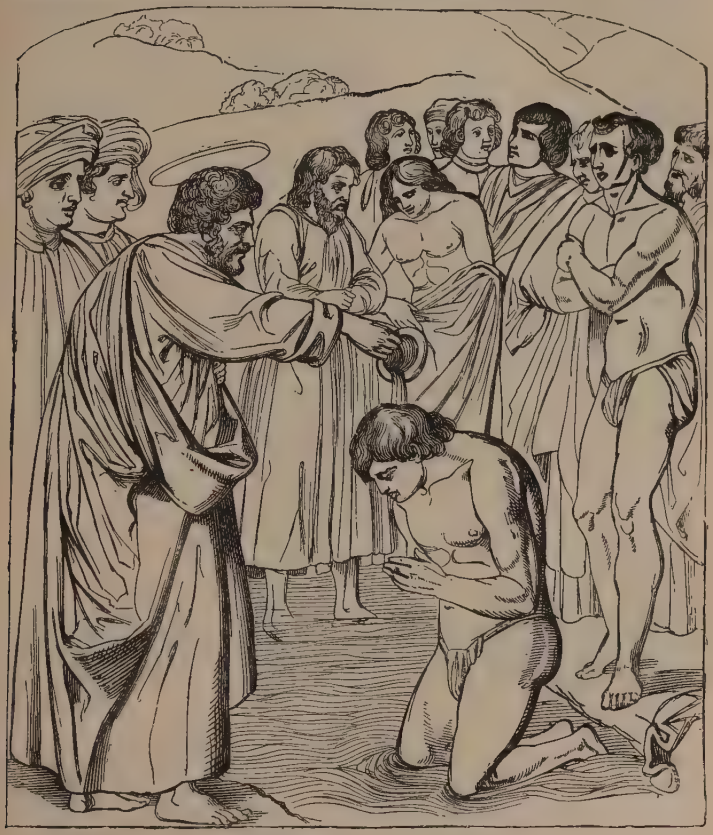
the most authoritative. From the sonnets of Petrarch it would seem that he was a miniaturist. If this be so, a Virgil in the Ambrosiana at Milan is in all probability his work, and the last twelve illuminations in a Bible in the Royal Library of Paris were probably executed by him at Avignon. He had saved money and bought him a house in Siena, but in 1338 went to reside with his wife and brother Donato at the Papal Court at Avignon. Here he became the friend of Petrarch and Laura, and here he died. He was childless, and gave much of his property to the children of Donato. Simone was second only to Giotto, to whom he was a positive contrast; Giotto has been called an epic and Simone a lyric painter, and perhaps these words give the difference between them as well as any comprehensive generality (for which alone we have space) could do. Simone was full of joy, tender sentiment, graceful and beautiful conceptions, and at the same time sympathetic with nature; all this enabled him to paint such pictures as are irresistibly attractive, and have made his name one of those never to be forgotten.

Martos, Ivan Petrovitch, born at Ichtnia (1755–1835). An eminent Russian sculptor, whose works are numerous in the cities of Russia, and are noble in conception and expression; his execution was free and finished. His bas-reliefs are excellent. He was Councillor of State and Director of the Acad. of Fine Arts at S. Petersburgh.

Marziale, Marco. Flourished 1499–1507. A painter of small excellence. Some of his works remain in the Acad. of Venice, ch. of S. Giobbe, Berlin Mus., etc.

Masaccio. Son of Ser Gio. di Simone Guidi, of the family of Scheggia. Born at Castel S. Giovanni, in the Val d'Arno (1402–1429). According to tradition, this great master early manifested his inclination for painting. In 1421 he was enrolled in the guild of the Speziali at Florence, and in 1424 was registered in the guild of painters as "Maso di Ser Giovanni di Chastello Sangiovanni." His name was Tommaso Guidi. The name of Masaccio signified his want of neatness. The only authentic accounts relating to his private life are in the Florentine registers of the income returns for the years 1427 and 1430. These show that he was in debt, and had disappeared previous to the last, and was "said to have died at Rome." No other positive facts have been discovered concerning him. There is a fresco which was uncovered a few years ago in the ch. of S. Maria Novella, in Florence, which, if we credit Vasari, is the earliest known work of Masaccio, for he says it was executed before those of S. Clemente in Rome. It represents the Trinity between the Virgin and S. John the Evangelist, with two kneeling figures. The restorers have so injured it that it is difficult to judge of its primitive merit. Signor Cavalcaselle believes it to be a later work than Vasari makes it, and yet it is inferior to his latest works. The frescoes at S. Cle-

mente were probably done about 1423 or 1424. They cover the walls, arch, and vault of a chapel, and represent the Evangelists, Apostles, Doctors of the Church, several Saints, the Crucifixion, and scenes from the lives of SS. Catherine and Clement. The "Crucifixion" is in advance of what had preceded this master, but the



PETER BAPTIZING. BY MASACCIO.

From the frescoes in S. Maria del Carmine, Florence.

scenes from the history of S. Catherine prove his power and originality. The finest of these is that in which the Saint discourses before Maxentius and the Doctors, but they all display his knowledge of form, and are characterized by natural and graceful action and expression. When Masaccio returned to Florence he first executed, it is said, some pictures to prove his ability, and then received the com-

mission to adorn the Brancacci chapel. These frescoes represent the Fall of Adam and Eve and their Expulsion from Eden, and various events in the life of S. Peter. Hitherto some of these works have been attributed to Masolino, but Signor Cavalcaselle, who has made a critical examination of them and everything connected with them, decides that they belong to Masaccio, and that if Masolino painted there, his works were upon the vault and lunettes, and are either destroyed or covered by the more modern decorations of the chapel. We cannot afford space for a description of these important and beautiful works. Masaccio was a very great influence in the progress of art. Some one has said that he seemed to hold Giotto by one hand and to reach forward to Raphael with the other. The Brancacci frescoes were studied by the artists who followed him, great and small, and even Leonardo, Raphael, and Buonarotti were among the number. Masaccio not only imitated the forms of nature, but he sought to represent her subtle shades of expression of feeling and passion. He carefully studied his modelling; he grouped his figures well; his draperies were graceful and in massive folds, and yet did not conceal the forms beneath; his coloring was rich and harmonious, and he selected fine types of the subjects which he represented. In a word, he showed himself thoughtful, appreciative of the ideal, and in a good degree a poet as well as painter; and these qualifications united are those which have distinguished the artists whose influence has been enduring. Considering the art which preceded him, the works of Masaccio are as wonderful as the works of later artists are beautiful. In the cloister of the Carmine at Florence, within a few years, a fresco has been uncovered which is apparently by him. It is a fine relic, uninjured by restorers, and affords a good study of his manner. In the Acad. of Arts in Florence there is a "Conception," painted by Masaccio for the ch. of S. Ambrogio. The Uffizi has two portraits attributed to him, but there is doubt of their genuineness, which is also true of several other works ascribed to him in different European galleries.

Masolino. See Panicale.

Mason, James (1710–1780). This eminent English engraver produced some landscapes after Claude, Poussin, and various other artists, which are much esteemed. His "Landing of Æneas in Italy," after Claude, and "Venus at the Bath," after Andrea Sacchi, are especially fine.

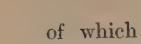
Massard, Jean, born at Paris (1740–1822). An engraver whose works are well esteemed. He engraved after the best masters. His "Death of Socrates," after David, and "La plus belle des Mères," after Vandyck, are among the best. Jean Baptiste Raphael Urbain Massard, son and pupil of Jean, has also left excellent plates. His "S. Cecilia," after Raphael, and "Apollo and the Muses," after Giulio Romano, are fine, as well as many other works of his.

Masson, Anthony, born near Orleans (1636–1700). A very celebrated engraver. He used only the graver, and handled it with great delicacy and firmness. His portraits are very fine, and some of them are rare. His print of "Christ at Emmaus," called "The Tablecloth," is a *chef-d'œuvre* of engraving.

Massys, Messys, or **Metsys, Quintin**, born at Antwerp (1460–1530). Early in life he was a blacksmith, and it is said became a painter for the sake of an artist's daughter whom he loved, and whose father was determined she should marry none but a painter. There are specimens of his iron work (or those said to be his), preserved in Antwerp. He became a great painter. His religious works show much feeling for beauty, and a tender earnestness which reminds one of the religious sentiment of earlier painters. In the common episodes of life which he represented, he succeeded wonderfully. Lovers, frightful old women, money-changers, misers, etc., grew under his brush with great truthfulness. His most important work was an altar-piece in three parts, now in the Mus. of Antwerp. The figures are nearly life-size, as are those of many of his later works, which was not usual with artists of his country. "The Misers," at Windsor Castle, is one of his most celebrated works. He painted many half-lengths of Christ and Mary, which are very attractive. His pictures are seen in all large European galleries. Bryan gives a list of sixty-nine of his works, and these are not all. He painted some portraits. His own and that of his second wife are in the Uffizi. In the wall of the Cath. of Antwerp there is a slab which tells his story, one sentence

THE MISERS. BY Q. MASSYS.
At Windsor Castle.

of which reads, "Connubialis amor de Mulcibre fecit Apellem." He is buried in front of the Cath., and the immediate spot is marked with the simple inscription, *M. Q. M. obiit* 1529. His son Jan was also an artist, and it is believed that some of the *genre* subjects attributed to the father are the work of the son.



Matham. This is the name of a family of Dutch engravers of whom Jacob alone merits especial praise. He was born at Haerlem (1571–1631). He was a son-in-law of Henry Goltzius, under whose direction he worked after having visited Italy. He engraved after the works of the best masters of the Low Countries, and many of his plates are much esteemed. His son Theodore, and Adrian, a relative, were also engravers, but not equal to him.

Mattoni. See Pietro della Vecchia.

Maurer, Christoph, born at Zurich (1558–1614). A pupil of Tobias Stimmer. He is only known by a few plates and wood-cuts etched by himself and from his designs. These are now rare.

Mayno, Juan Bautista, born at Toledo (1569–1649). Pupil of Teotocopoli, and a fine painter. Early in life, he became a Dominican monk, but did not resign his occupation as an artist. He instructed Philip IV. in painting, and assisted Alonso Cano and other artists. He painted for Philip his celebrated battle-piece, in the Bueno Retiro. His principal works are in the ch. and convent of S. Peter Martyr, at Toledo.

Mazzolini, Ludovico, called Mazzolini di Ferrara, born at Ferrara (about 1481–1530). Pupil of Lorenzo Costa. An eminent artist in the Ferrarese school of his time. His conceptions have something singular and romantic in them; his style is vigorous; his color brilliant; he had a firm and solid touch; his hands and feet were beautifully finished, and his groups can be examined in detail with pleasure. There are a number of his pictures in private collections in England, for which large prices have been paid. His most important work is in the Berlin Mus. where are also a large number of his other pictures. It is dated 1524, and represents "Christ in the Temple with the Doctors." The National Gall. has two of his works, and others are in the Doria Pal., and the Gall. of the Capitol at Rome.

Mazzuoli, Filippo, born at Parma; died 1505. Principally important as the father of Parmigiano. Some of his works are in the Gall., and the Episcopal Pal. of Parma, in the Museums of Naples and Berlin, and in some private collections.

Mazzuoli, Francesco Maria, called Il Parmigiano or Parmigianino, born at Parma (1503–1540). He was probably never a pupil of Correggio, but he formed his style after that master, and, like all who did so, became grossly mannered. Perhaps the best that can be

said of him is, that he was the most excellent of the imitators of Correggio. His religious subjects are not enjoyable. His portraits, in which he followed nature, are fine. One, said to be that of his mistress, and another called Columbus, in the Mus. of Naples, are splendid. The "Vision of S. Jerome," in the National Gall., is one of his celebrated works, and is open to much criticism. The Virgin and Child are its best features. It is said that he was so absorbed by this work, during the sack of Rome in 1527, that the invaders penetrated to his studio before he realized what was taking place, and they, on their side, were so moved by the picture, that they left him unmolested. His Madonna with the "long neck," in the Pitti Gall., and a S. Margaret, in the Bologna Gall., are well-known pictures. His most important frescoes are in S. Giovanni and Della Steccata in Parma. For some time, Parmigiano was considered the inventor of etching, but this art was practised in Germany before his time. Bartsch mentions fifteen etchings by him, and there are a few others which are probably his. A number of wood-cuts from his designs, which have been attributed to him, are now known to have been executed by other artists, under his superintendence.

Mazzuoli, Giuseppe, called Il Bastaruolo, from the occupation of his father, who was a corn-chandler. Born at Ferrara (about 1525–1589). Pupil of Dosso Dossi. His principal works are in his native city.

Mecherino. See Beccafumi.

Meckenen or **Mecheln, Israel von**, born at Meckenen (1440–1503). Very little can be positively affirmed of this old artist. He was certainly an engraver, and for a long time there were a number of paintings attributed to him, but it is not known that he ever painted at all. The chief picture called his was a representation of the "Passion," on eight panels, at Cologne. The unknown master who produced it, is now often termed the "Master of the Passion," and the work the "Lyversberg Passion," on account of its having been owned by Herr Lyversberg. There are several other pictures sometimes called by his name, most of them being at Cologne and Munich. The engravings of this master are very numerous. M. Heineken estimates them at 250. All the pictures which were celebrated in his time, were copied by him. He had little artistic power, but succeeded better with *genre* subjects, than with the works of great masters. "The Concert" is one of those well known. His works are valuable as showing the costumes and customs of his time. He engraved the pictures of Martin Schongauer and Albert Dürer.

Medina, Sir John Baptist, born at Brussels (1660–1711). Son of a captain in the Spanish service. He went to England, and then to Scotland, where he was knighted. He painted an immense number of portraits. He was accustomed to use lay figures, which he arranged in the requisite position, and draped as desired, and having

copied these, he painted the heads of his subjects on them. Many of his pictures are in Edinburgh, and his own portrait is in the Florentine Gall.

Meer, Jan van der, de Jonge, born at Haerlem (1665–1688). Pupil of his father and Nicolas Berghem. He usually painted landscapes with sheep. His works are not often seen. There are three in the Berlin Mus., which show a free handling and careful execution. He left some masterly etchings, and some of them are now rare.

Meer, Jan van der, called "the Van der Meer of Delft" from his birthplace, born 1632. This artist has left but few pictures, perhaps not more than six. They are single figures and views of streets. His *chef-d'œuvre* is in the Six Gall., at Amsterdam, and represents a servant maid pouring out milk; she stands in full sunlight, and the color is beautiful. The Dresden Gall., Van der Hoop Coll., Brunswick Gall., Hague Mus., and Aremberg Gall., all have specimens of his works, and all are exquisite in modelling, color, and execution.

Meert, Pieter, born at Brussels (1618–1669). A portrait painter who imitated Vandyck. The Mus. at Brussels has pictures of the magistracy of the city, by Meert, and the Berlin Mus. has portraits of a naval captain and his wife.

Meire, Gerard van der, born at Ghent. Flourished 1450–1472. Very little can be told of this painter. He was free-master of the Guild of S. Luke at Ghent, in 1452, and junior of the corporation in 1472. His works were praised by Van Mander. The best picture now attributed to him is a "Crucifixion" in a chapel of S. Bavon at Ghent, and is very inferior to the works of the Van Eycks, with whom he is said to have studied. The galleries of Antwerp and Berlin have pictures attributed to him, which are not equal to that already mentioned. Gerard van der Meire is also believed to have executed some of the miniatures of the famous Grimani Breviary, at Venice. Jan van der Meire was his brother, and there were several artists of Ghent of their name.

Melano, Gio. da. Flourished about 1365. His works are graceful and sweet and earnest in expression. The principal ones are in the ch. of S. Francesco, at Assisi. Others are in the Ognissanti at Florence, and in the Florentine Acad.

A M **Meldolla** or **Meldola, Andrea.** An engraver who flourished about 1540. About 120 prints are known to be his. Many of them are after the works of Parmigiano, and until the end of the 18th century they were attributed to that artist and to Schiavone, called *Medula.* Zani claimed to have made the discovery that Meldolla was a different artist. He worked side by side with Parmigiano, and probably under his direction; so it is not strange that he should have the same manner, which he certainly had, even when engraving the works of

Raphael. Some of his plates have his name very distinctly inscribed, but on others it is carelessly etched. A part of his prints are extremely rare.

Mellan, Claude, born at Abbeville (1601–1688). An eminent designer and engraver. He first studied under Simon Vouet, but went early to Rome. He was engaged to engrave the busts and statues of the Justinian Coll. He first engraved in the usual method, but afterwards adopted a manner of his own, namely, instead of crossing his lines in order to shade his prints, he made them parallel, and shaded by making them heavier or nearer together. This new mode obtained celebrity for him, and its effect is soft and pleasing. The number of his prints is large, and many are from his own designs. One of his finest works is "Rebecca meeting the Servant of Abraham," after Tintoretto.

Melzi, Francesco. A noble of Milan who was an intimate friend of Leonardo da Vinci, and an amateur painter. His works are rare. In the Castle of Vaprio, which belongs to the Melzi, there is an immense fresco attributed to him, and at Berlin a "Vertumnus and Pomona," formerly ascribed to Leonardo, is now given to Francesco. Melzi inherited the studies and manuscripts of Da Vinci, and furnished Vasari and Lomazzo with notices of his life.

Memling, Hans. The birthplace of this very important master is not known. He was of the Van Eyck school, or the school of Bruges, was a pupil of Roger van der Weyden, and sometimes worked conjointly with him. He seems to have spent his youth at Brussels. Different records mention him from 1450 to 1499, at which time he probably died. Memling did not advance beyond his predecessors in the linear portion of painting, but his works were characterized by grace and poetry; his drapery was more flowing than that of his master, and his groups were symmetrical; his color and aerial perspective were truer than those of Van der Weyden; his men were just good portraits of men, and not at all idealized, but his Madonnas had a lofty mien and a soft, meek beauty, with an expression of dignity and religion; his pictures of the infant Saviour were more natural in color, and more youthful and beautiful in expression than those which he had seen from the hands of the great masters about him. His color was good, but often so thin that the drawing could be seen through it. There are many works of his remaining, and it is difficult to select any one as the very best. The shrine of S. Ursula, in the Hospital of Bruges, is of great interest and importance. This has eight pictures and six medallions, and represents scenes from the legend of that saint and her eleven thousand virgins. The whole shrine resembles the nave of a Gothic cathedral. There are on each side three windows (so to speak), each in a recess, where an episode is painted; two other pictures adorn the ends, and on each side of the roof are three medallions. These

pictures are all *chefs-d'œuvre* of the Flemish school, but the medallions do not equal the others. The drawing is better in these small works than in his larger; the movement is free, the expression excellent, and the color and execution are soft and powerful. The

S. URSULA LANDING AT COLOGNE. BY HANS MEMLING.
From the Shrine of S. Ursula.

hospital has also his "Marriage of S. Catherine," two small triptych altar-pieces, and a "Virgin and Child," with a portrait of Nevenhoven, the donor. A large altar-piece in the ch. of Dantzic is an important work of Memling's. His pictures are also in the Munich Gall., the Palais de Justice, Paris, Stuttgart Gall., Vienna Gall.,

Acad. of Bruges, Cath. of Lübeck, and Antwerp, Strasburg, Uffizi, Turin, and Kensington galleries. There are others in private collections. His portraits were excellent, as is seen in the votive pictures at Bruges and in the Uffizi. Memling was an excellent miniaturist, as is proved by his works in the exquisite Grimani Breviary, in the Library of S. Mark's, at Venice, executed probably for Mary of Burgundy, daughter of Charles the Bold. This Breviary belonged to Antonello da Messina, who sold it to Card. Grimani for 500 ducats. It is now considered a great treasure. There is a legend that Memling accompanied this Charles to war, and, returning sick and wounded, was cared for at the Hospital of Bruges, in return for which he painted the pictures, now so rich a treasure to that institution. It has also been affirmed that Hans Memling and Juan Flamenco are one and the same, but these questions cannot be settled by positive knowledge, and afford an unlimited battle-ground for disputes. This much, however, seems impossible, that the hand that painted his pictures could have wielded a sword, or that one life could have given time for aught but the study of which these are the fruit.

Memmi, Lippo, born at Siena; died 1356. This artist is important principally for having painted conjointly with Simone Martini, his brother-in-law, to whom Lippo was very inferior. In the Hall of Justice at S. Gimignano, in the ch. of Monte Oliveto, near by, in the chapel of the Santissimo Corporale at Orvieto, and in a few galleries, there are works attributed to Lippo. At Siena a fresco over the door leading into the convent of the Servi is signed by him, and is much finer than any other called his, as is also a small Madonna in the Berlin Mus. Perhaps this excellence is explained by saying that he painted much better when under the immediate eye and influence of Simone.

Mena y Medrano, Pedro de. Pupil of Alonso Cano. A colossal statue of Santiago on horseback, by this master, still fills its original retablo in the Cath. of Granada. He did much work for the cathedrals of Malaga and Toledo, and was at length invited to Madrid by Don Juan of Austria, to execute a group of our Lady of the Pillar for the queen-mother. This work so attracted a prince of the house of Doria, that he ordered a crucifix of him, which was much admired in Genoa. He spent the last part of his life at Malaga, in order to be near his daughters, who were nuns in that city. He died in 1693. He was one of the best pupils of Cano.

Menelaus. The sculptor of a marble group in the Villa Ludovisi at Rome, representing a male and female figure. It has been called by various names, such as "Papirius and his Mother," "Octavia and Marcellis," etc. Otto Jahn calls it "Merope and Æpytus," at the moment when the mother recognizes her long absent son. It is very beautiful, but a certain impression arises from the exact arrangement of the drapery, which lessens its power.

Mengs, Anton Raphael, born at Aussig in Bohemia (1728–1774). His father was a miniature and enamel painter, in which art the son was most severely trained. He copied from antiques and the works of the best masters, until he had acquired ideas of color from Titian, of chiaro-scuro from Correggio, composition from Raphael, etc. But the fire of genius was wanting; power of invention and feeling were not his, and though he had, and still has, warm admirers, his works are cold and uninspiring — perfect in technicalities, but void of soul. He lived much in Rome, where he was first sent by the King of Poland, who had appointed him court painter when but seventeen years old. In Rome he received much patronage, and painted a ceiling in the Villa Albani, the ceiling of the Cámera de' Papini in the Vatican, etc. He was invited to Spain, where he was much admired, and did many fine works. Twelve of his easel pictures are in the Madrid Gall., and a "Nativity," lighted from the Child, like the "Notte" of Correggio, is much praised. His frescoes in Madrid, especially the "Apotheosis of Trajan," gained him great reputation. His portraits are his best works. These are seen in the Uffizi, Munich, and Berlin galleries. A "Cupid," in the Dresden Gall., done in pastils, is a good specimen of his work in that manner. He also wrote upon art subjects, and his observations upon notable pictures are excellent. The standing of this artist has been a matter of much difference and dispute. By some, as by Winkelman, he is exalted to the very pinnacle of fame, by others severely criticised; but one thing is certain, that if he had not great virtues he had no glaring faults, and gave a careful and learned attention to the proprieties of his art. His "Mount Parnassus" has been engraved by Raphael Morghen; and "James dictating to History," and a "Holy Family," by Domenico Cunego.

Merian, Matthew the Elder, born at Basle (1593–1651). This eminent designer and engraver married a daughter of Theodor de Bry, by whom he was instructed and advised. It is said that Merian instructed Hollar. His best plates are views of the environs of Heidelberg, Stuttgart, Schwalbach, etc. He also engraved portraits and some other subjects from his own designs. A large plate of the "Last Supper," inscribed, *Accepit Jesus panem*, is very scarce, as is also another of "Human Life," inscribed, *Tabula Cebetis, continens totius vitæ humanæ discriptionem.*

Merian, Matthew, the Younger, born at Basle, 1621. Son of the preceding, and pupil of Sandrart, Rubens, and Vandyck. A reputable painter of portraits and historical subjects.

Merian, Maria Sybilla, daughter of Matthew, the Elder, born at Frankfort (1647–1717). Her father died when she was but four

years old. Jacob Murel, her step-father, taught her to paint flowers and fruit, and at length placed her under the instruction of Abraham Mignon. She became an excellent artist, and excelled in representing insects, butterflies, etc., in various stages of development. She married an artist, John Andrew Graff of Nuremberg, and in 1679 published a book illustrated by herself, giving a history of the insects of Europe. In 1698 she went to Surinam, and in 1705 published her second book describing the insects of Surinam. Her daughter, Dorothea Graff, was also an engraver, and made twelve plates for a later edition of the latter book. The British Mus. possesses two large books of the drawings of Maria Sybilla.

Messina, Antonello da, born at Messina (about 1414–1493). There have been great discrepancies in the accounts of this important old painter, but the following, culled from all, is as nearly correct as possible. His family were painters for generations under the name of the Antonii. His grandfather and uncle are mentioned in the "Memorie de' Pittori Messinesi," and his father, Salvadore d'Antonio, was an architect and painter. The latter was his first instructor, and sent him when young to Rome to complete his studies. From Rome he went to Palermo, whence he went to Messina, and painted (as is believed) at this time the "Virgin and Child," in tempera, on panel, now in the Museo Peloritano of that city. He next went to Naples, probably about 1438, and became the pupil of Colantonio del Fiore. This master and other painters of his school had some knowledge of the use of oils, but did not understand the method of Van Eyck. Antonello saw somewhere a picture by John Van Eyck, and immediately determined to go to Bruges and learn his great secret if possible, which he did. His visit to Flanders is fully proved by an old MS. which says, "Antonello Van Sicilien would not leave Flanders without bequeathing to it an example of the mode of coloring in oil which he learnt from John Van Eyck. It is said that he presented a picture to the ch. of S. John (S. Bavon of Ghent), for this reason." After Van Eyck died, Antonello returned to Messina, and soon went to Venice. Here he was much employed, and painted many portraits. He seems to have acquired Flemish finish and execution, but his tints were more harmonious and beautiful. From this time his Italian tendencies seemed to strengthen as his later works show. It has been said that he taught Domenico Veniziano to paint in his manner, and that he was murdered by Andrea Castagno for possessing the secret, but this is now known to be false as regards the murder, and no works in oil done by Veniziano exist. In 1465 Antonello returned to Messina, where he received pupils, the best of whom was his son or nephew, Salvo d'Antonio. About this time he executed his most important works. In 1473 he went again to Venice and received important commissions. He was at one time in Milan, but when is not precisely known. He was also

in Treviso in 1490, but returned to Venice, where he died, and was buried with great pomp by the artists who honored his memory for having brought to Italy the oil painting of John Van Eyck. There is a story, hardly creditable, that Gio. Bellini went to Antonello disguised as a nobleman, and desired him to paint his portrait, and thus became possessed of his secret. His most important works are at Berlin; namely, a male portrait of 1445; a "S. Sebastian," 1478; and a "Madonna and Child," which especially illustrates the Venetian coloring. Other works of his are a fine male portrait, in the Louvre; a "Crucifixion," in the Acad. of Antwerp; a half figure of Christ, in the National Gall., 1465; a reading Madonna, in the Acad. of Venice; a "Dead Christ mourned by Angels," at Vienna; a male head, in the Uffizi; a weeping Nun, in the Acad. of Venice; and a "Christ bound to a Pillar," in the Manfrini Gall. of the same city.

Metsu or **Metzu, Gabriel**, born in Leyden, 1615; still alive in 1667. One of the most charming painters of *genre* subjects. It is certain that he formed his style after Terburg. It is not known with whom he studied. He was the intimate friend of Jan Steen. Most of his works are small — a few portraits are almost the only exceptions — and are excellent, a matter of surprise in a little master. His whole manner is elegant, almost unexceptionable. His color is best in his earlier and middle time, later it is cold. He did not finish so extremely as some artists, and thus has more freedom and expression. He loved to paint people in high life, but also represented fairs, markets, maid-servants, etc. Smith gives a list of 160 pictures by Metsu. Many of these are in private galleries, especially in England, where very high prices have been paid for them. They are also seen in the Louvre, Hague, Dresden, Van der Hoop, Munich, and Berlin galleries. The

A SPORTSMAN. BY METSU.

At the Hague.

"Woman taken in Adultery," in the Louvre, and "Justice," at the Hague, are inferior works for Metsu, and show that historical or allegorical subjects were not his forte. But these galleries have other fine works of his.

Meulen, Anton Frans van der, born at Brussels (1634–1690). Pupil of Peter Snayers. He was made painter to Louis XIV., and accompanied that king in his campaigns for the purpose of representing his battles, victories, etc., with perfect truth. Considering the sameness and want of grace of his subjects, his pictures are remarkably fine. They are numerous, and contain many portraits of Louis and other notable men. His color was good, and his execution masterly. Many of his works are in the Louvre, some fine ones at Munich, Buckingham Pal., and Petworth.

Meyer. Bryan's Dictionary gives an account of eleven painters and engravers of this name. Of these the most important was Felix, born at Winterthur (1653–1713). Pupil of Ermels, of Nuremburg. He travelled in Italy and on his return made himself a reputation for decorating apartments. He was employed by several princes of the empire for this purpose. He also etched some plates from his own designs.

Meyering, Albert, born at Amsterdam (1645–1714). A reputable painter whose works are not often seen in galleries. The Berlin Mus. has two landscapes with bathing nymphs and dancing children. He also left twenty-eight etchings of considerable merit.

Michau, Theobald, born at Tournay (1676–1755). A painter of landscapes with numerous figures, small, and well composed, but poorly colored. Two of these, a summer and a winter scene, are in the Vienna Gall.

Miel, Jan, born near Antwerp (1599–1664). He went to Italy and was associated with Andrea Sacchi. His tastes led him to the grotesque, and he introduced something of this in a religious subject he was painting with that artist. This caused them to separate, and Miel studied the pictures at Parma and Bologna. After he returned to Rome, he executed religious and historical works with good success, but his scenes from low life must be admitted to be his best pictures. His works are not numerous. They are in the Louvre, Dresden, Berlin, Vienna, Florence, and Madrid galleries. He also executed some etchings with masterly execution and charming effect.

Mierevelt, Michael Janse, born at Delft (1567–1651). A good portrait painter. His works are said to have numbered 5000. His groups are not equal to his single heads, some of which are very fine. His pictures are in the Hôtel de Ville at Delft, the Dresden, Munich, and other galleries. His son Pieter was also a portrait painter.

Mieris, Frans van, born at Leyden (1635–1681). Gerard Dow called him the "prince of his scholars." He is very little inferior to his master, and some writers prefer his works to those of Dow.

His pictures are very small, and their subjects are often from the higher classes of life. Smith names 140 pictures of his. The Munich Gall. is richest in his works, and Dresden, Vienna, Florence, and St. Petersburgh have good examples, but the Louvre and English collections are less fortunate. The Hague has a beautiful "Boy blowing Bubbles." "The Tinker," of the Dresden Gall., and "The Charlatan," at the Uffizi, are masterpieces. His portraits of himself and family are fine. Indeed, all his works are full of artistic merit and charming effect. He was fond of Jan Steen, though not so dissipated as he; still, he often passed his evenings with his friend, and upon one occasion, when going home, fell into the sewer, which some workmen had left uncovered. Here he must have perished but for the timely aid of a cobbler and his wife, who took him out and kindly cared for him. Not long after he carried the good couple a picture of his best manner, saying that the person they rescued had sent it. He recommended them to sell it to Cornelius Plaats. The woman went, expecting a small sum of money, and was surprised to find herself possessor of 800 florins!

Mieris, Willem van, born at Leyden (1662–1747). Son of the preceding, to whom he was much inferior. His best efforts are copies of his father's subjects. The Dresden Gall. has twelve of his works, and they are seen in various collections.

Mieris, Frans van, the Younger. Son of Willem (1689–1763). A painter of the same subjects as the above, but far weaker in drawing, coloring, etc.

Mignard, Nicolas, born at Troyes (1605–1668). He was called D'Avignon on account of a long residence there. He was invited to Paris through the influence of Card. Mazarin, and employed at the Tuileries. He also painted many portraits, and executed several etchings in a spirited manner.

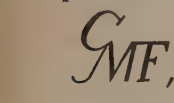
Mignard, Pierre, born at Troyes (1610–1695). Brother of Nicolas, and called "the Roman," from having lived twenty-two years in Rome, where he was patronized by the Popes Urban VIII., Innocent X., and Alexander VII. He was an imitator of Annibale Carracci. His portraits were excellent, but his larger works were characterized by a false, theatrical effect, which destroyed all his influence as a true artist, and helped to hasten the decline of painting which followed in the next century. Louis XIV. invited him to return to France. He frequently painted the portrait of the King and many noble persons. The cupola of Val-de-Grace was his chief fresco in France. He painted twelve frescoes at S. Cloud. In 1664 he was made President of the Acad. of S. Luke at Rome. In 1690 he succeeded Le Brun as court painter, and was elected Chancellor of the Acad. His portrait of Mme. de Maintenon is in the Louvre.

Mignon, Abraham, born at Frankfort (1639–1697). A second-rate painter of flowers, fruit, insects, etc. His works are in many

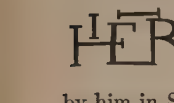
galleries, public and private. He approaches in style to Jan D. de Heem, who was one of his instructors. He failed entirely when he attempted dead animals life-size, but some of his small pictures at Munich and Dresden are excellent.

Mind, Gottfried, born at Berne (1768–1814). A celebrated painter who excelled in representing cats and bears. Most of his works are in water-colors, and are wonderful in their imitation of the soft, velvety skins of cats, etc. When a boy he carved animals in wood, which were as much sought after as his drawings. His works have been lithographed with great delicacy and nicety. His original pictures are rare, especially in this country. I only know of one, which belongs to W. E. Doggett of Chicago.

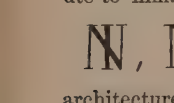
Minderhout, Hendrik, born at Antwerp (1637–1696). A painter of seaports and marine subjects. His works are seen in the principal collections of Flanders.



Mitelli, Agostino, born at Bologna (1609–1660). He painted many years with M. A. Colonna. Their principal works were frescoes in Bologna, Parma, Modena, Genoa, and Madrid, where they were invited by Philip IV. Colonna executed the figures, and at Madrid painted his celebrated "Pandora."



Mocetto, Girolamo. A disciple of Gio. Bellini, who flourished from 1490 to 1514. He is best known as an engraver, but there are glass windows painted by him in S. Giovanni e Paolo at Venice, and pictures at San Biagio, at Verona; at the Vicenza Gall., and the Modena Mus. His plates are very rare, and this constitutes their worth. Bartsch describes eight, and does not include several which other judges attribute to him.



Modena, Nicoletto da, born at Modena about 1460. It is known that he painted perspective and architecture, but he is famous as one of the earliest engravers of Lombardy. His manner proves that he was not instructed, but studied out his own method. Bartsch describes more than sixty of his prints, and Bryan twenty-six not included in Bartsch or any writer previous to him.

Moine. See Lemoine.

Mol, Peter van, born at Antwerp (1599–1650). An imitator of Rubens. His works, though inferior, are sometimes ascribed to that master. His pictures are in the Louvre and Antwerp Mus.

Mola, Pier Francesco, born at Coldra (1609–1665). A good artist of the Bolognese school. His historical subjects are excellent, and his single figures fine, especially in color. Some of his large landscapes are grand in composition, and he excelled in glowing

evening lights. His light and shade are always fine. His works are seen in public galleries, and are in many private collections in England. We have a few spirited etchings by him.

Mola, Jean Baptiste, born about 1616–1661. Pupil of Simon Vouet and Francesco Albano. His landscapes are very pretty and his portraits good. He also executed a few etchings.

Molenaer, Jan. Flourished 1625–1660. Dutch painter of scenes from peasant-life. His works are full of humor and animation. The Berlin Mus. has one of his best pictures, a ballad singer with a group in the open air. Bartsch mentions an engraving of his which is very rare; another is in the British Mus.

Molyn, Pieter, born at Haerlem, about 1600. One of the early landscape painters. His works are rare in public galleries. A good picture by him, of two cottages with rich woods, is in the Berlin Mus. He also left four good etchings of landscapes with figures.

Molyn, Peter, called Tempesta, from his pictures of sea-storms, and Peter de Mulieribus from his many mistresses, born at Haerlem (1637–1701). Son of the preceding. He painted wild animals remarkably well, the result, perhaps, of a nature sympathetic with theirs. He became a Papist and went to Rome and married there. He went later to Genoa where he loved a Genoese lady, and hired assassins to murder his wife. His crime was discovered, and he was imprisoned many years; after his escape, he deserted his second wife, and became a fashionable painter at Milan. Some of his best works were done in prison. His pictures are in the Dresden and Vienna galleries.

Mommers, Hendrik born at Haerlem (1623–1697). The works of this painter are rare in public galleries. That of Berlin has one not at all pleasing, representing a bare landscape with several figures.

Momper or **Mompert, Josse de**, born probably at Antwerp (about 1559–1635). A fantastic landscape painter. His color is not always truthful, and his treatment is slight. His works are numerous in public galleries. He was skilful with the etching point. The figures in his foregrounds were often the work of other artists.

Monaco, Don Lorenzo. A Camaldolese monk, who was an excellent artist about 1413. He resided at Florence. Several of his works remain. One bearing his name is in the Abbey at Ceretto. It is very large, 15 by 12 feet, with three pinnacles, pilasters, etc. The central subject is a "Coronation of the Virgin," and there are numerous other figures and subjects. One of his best preserved works is in Santa Trinità, Florence, in the Bartolini chapel; others are in the Acad. of Florence, the ch. of Monte Oliveto, and in the National Gall. His works display the characteristics of art in his time.

Monamy, Peter, born at Jersey (1670–1749). An indifferent painter of marine pictures.

Moncalvo. See Caccia.

Moni, Louis de, born at Breda (1698–1771). A painter of kitchens and kindred subjects. His works are seen in choice collections, and have considerable merit.

Monnicks or **Monnix,** born at Bois-le-Duc (1606–1686). The works of this master are pleasing. He painted landscapes, market scenes, etc. He introduced ruins, elegant arches, etc., with good taste. Houbraken says that Urban VIII. admired him so much that he retained him thirteen years in his service.

Monnoyer, Jean Baptiste, called Baptiste. Born at Lille (1634–1699). A flower painter, who was the fashion in his day. Le Brun employed him at Versailles; he was a member of the Acad., and was invited to England where he spent nineteen years and died. Many of his pictures are at Hampton Court, and though not of the best, are still good.

Mont, Del. See Delmont.

Montagna, Bartolommeo, born at Brescia or of Brescian parents. Flourished from 1480 to 1523. He lived at Vicenza, and in 1491 was called its best painter; and he was, indeed, a fine master. Many of his works remain, and his progress can be traced in them; the first show the formality of the artists about him; then come changes resulting probably from the effect of the Bellini; then at length he visited Padua, where, under the influence of the works and followers of Mantegna, he brought out his full power. Many of his works are in the Gall. of Vicenza, and there this progress is illustrated. His pictures are also in the Lochis-Carrara Gall., at Bergamo; in the churches of Padua; in the Brera, Venice Acad., Louvre, etc.

Montagna, Benedetto, born at Vicenza. Flourished about 1500. Son of the preceding, whom he did not equal as a painter. He is noticeable as an engraver, and his prints are valued for their age and rarity, more than for excellence. They are weak and imperfect, but are almost the first engravings from the Venetian states. There are about fifty prints attributed to him, many of which bear his name.

Montañes, Juan Martinez, born at Alcalá la Real; died at Seville, 1650. Having studied sculpture under Pablo de Roxas, he removed to Seville. He was one of the best sculptors of Spain. He usually colored his own statues, and they were well done. He excelled especially in carving cherubs and children. The ch. of S. Lorenzo has the high-altar and patron saint which Montañes executed, and the ch. of S. Juan de la Palma, the draped figure of S. John. The Mus. of Seville has a kneeling figure of "S. Dominick scourging himself," and a "Crucifixion," which is a fine specimen of the work and style of Montañes. Stirling thinks if it were of Carrara marble, it would rival the "Crucifix" of Cellini.

Montelupo, Raffaelle da (1503–1570). This sculptor left an unfinished autobiography, which is of great interest; if it could have

been completed, it would have been of much value on account of his association with the men and events of his day. He was a pupil and assistant of Michael Angelo, and worked in the Medici chapel and on the monument to Julius II. Together with Nanni Bigio, he executed the seated Popes in the choir of S. M. Sopra Minerva, at Rome. He was architect of the Castle of S. Angelo.

Montorfano, Gio. Donato, born at Milan. Flourished 1495. The principal reason that this rather inferior Milanese master is known to us is, that he painted a "Crucifixion" on the wall opposite to that on which Leonardo painted his "Last Supper," in the refectory of S. Maria delle Grazie; and those who go there can but notice this work of Montorfano. There are many figures, and a formal line of saints is a great fault in its composition; the figures are correctly drawn but are not beautiful in expression, and the whole effect is stiff and unartistic.

Montorsoli, Fra Gio. Angelo (1500–1563). Pupil of Michael Angelo. He led a wandering and restless life, and imitated his master in sculpture as closely as a weaker mind can follow a stronger one. He became a monk and a member of the Servi, at Florence. He executed portions of many works, ornamented the ch. of the Dorias at Genoa, executed two handsome fountains at Messina, etc. He had no great excellence.

Moor, Karel van, born at Leyden (1656–1738). Pupil of Gerard Dow, Abraham van den Tempel, and Franz van Mieris. He painted sacred and profane history in large and small pictures, but his portraits were his best works. He imitated Gerard Dow in his small pictures, and etched a few portraits from his own designs, among which were those of Dow and Mieris.

Morales, Luis, called "the Divine," born at Badajoz (1509–1586). School of Estremadura. The first Spaniard who had a place among the masters of painting in Europe. Little is known of his life. About 1564 Philip II. sent for him. He appeared in a dress so magnificent as to displease the King, who ordered that he should be paid a sum of money and dismissed. But Morales declared that he had spent all he had, with the object of coming before Philip in a dress befitting the dignity of the King. This reconciled the monarch. His pictures were all of sorrowful, religious subjects. Few of them have left his native country. The Louvre has one of "Christ bearing his Cross," which resembles "Christ crowned with Thorns," in the Queen of Spain's Gall., which last is, perhaps, his *chef-d'œuvre*. Some of his works are at Cordova and Seville, and they are found in the churches and convents of Estremadura, but they are now rare. He always painted on panels. He finished with great care, but his drawing was often incorrect, and his colors sombre and sometimes cold. He excelled his Spanish contemporaries. When the King visited Badajoz in 1581, he saw the artist in a very different garb

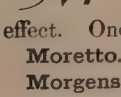
from that in which he had appeared at court. "Morales, you are very old," said Philip. "Yes, sire, and very poor," he answered. Philip commanded that he should have 200 ducats of the crown rents of Badajoz for his dinner. Morales exclaimed, "And for supper, sire?" This aptness pleased the King, and he added 100 ducats more. Badajoz has named for him the street in which he lived.

Morando, Paolo, born at Verona (1486–1522?). One of the best painters of Verona before the time of Paul Veronese. He was a disciple of the Moroni, as his works show. Fine specimens of this master's manner are in the National Gall., but most of his works are in Verona.

More or **Moro, Sir Anthony**, born at Utrecht (1519–1576). This excellent portrait painter was a pupil, in early life, of Jan Schoreel. He went to Rome, but after his return became an imitator of Holbein. He went to Spain and was sent to Portugal to make portraits of the King and Queen, and afterwards to England to paint a picture of the Princess Mary for Philip. He returned to Spain with Philip after the death of Mary, but on account of a personal freedom which he took with the King (he daubed his hand with carmine), he was warned to leave the country, and he went to the Netherlands. Many of his works were burned in the Pardo. His own portrait is in the Painters' Gall. at Florence. His works may be best studied at Vienna, but are seen in other public collections.

Morel, Bartolomé. A Spanish artist of the reign of Philip II. He made the bronze statue of Faith which is a weather-vane upon the great belfry of Seville. He also made the lectern of the choir of the Cath. of Seville, and the beautiful candlestick called the Tenebrario, in the same cathedral. This is of bronze, and modelled like that of Solomon's Temple.

Morelli, Gio. Battista, died 1665. Pupil of Algardi at Rome. He was summoned to Spain to assist with his talents at the palaces of Aranjuez and Madrid, at which latter place he died.



Moreelzee, Paul, born at Utrecht (1571–1638?). Painter, architect, and engraver. His portraits were his best works. Some of his wood-cuts are now scarce. They are executed in chiaro-scuro, and are pleasing in effect. One of his pictures is in the Berlin Mus.

Moretto. See Bonvicino.

Morgenstern, Ludwig Ernst, born at Rudolstadt (1737–1819). Painter of the interiors of churches. His works are rare. Two are in the Städel Institute, Frankfort.

Morghen, Raphael, born at Florence (1758–1833). This most celebrated engraver of modern times was the son of an engraver, and commenced the practice of his art very early in life. His first important works, seven plates from the Masks of the Carnival of 1778, were completed when he was twenty years old, and he was

then placed under the instruction of Volpato at Rome, whose daughter he afterwards married. He worked for a time in conjunction with Volpato, and assisted him in engraving the "Parnassus" of Raphael and other important works. His best known plates are the "Aurora," after Guido; the "Last Supper," after Da Vinci; the "Transfiguration," and the "Madonna della Seggiola," after Raphael; and many portraits which are very fine. Palmerini, one of his pupils, published an account of all his works. Raphael Morghen was accustomed to give Palmerini an impression from his plates in all their different stages of advancement, and this collection was purchased for £1200 by the late Duke of Buckingham, and is one of the most valuable and complete in the world.

Morin, John, born at Paris (1612–1666). This fine engraver left many valuable plates, among which the portraits are especially fine. They are etched in a masterly manner, with freedom and taste, and are much esteemed.

Morland, George, born in London (1763–1804). Son of an artist, he early showed his talent for painting. It is said that his father, from mercenary motives, forced him to work continually, and rewarded him by the indulgence of his appetite for rich food and drink. His character was pitiful, and there are no alleviating points in it; he was literally as much a brute as those he painted. His subjects were those of rustic life, and his pictures contain many animals wonderfully well painted, but his pigs surpass all. The latter part of his life he became careless and slovenly in his manner, but the pictures of his best time are masterpieces in their way, and are sold at large prices.

Moro, Il. See Torbido.

Moro, Gio. Battista d'Angeli, born at Verona (1512–1568?). Pupil of Torbido, whose daughter he married. He was a rival of Paul Veronese, and they painted together in the Cath. of Mantua. His best works are in the churches of Venice and Verona.

Morone, Domenico. An old painter of whom no authentic account can be given. He was born at Verona, in 1442, and his name is mentioned a few times in the records of the city, but he is especially interesting on account of his son.

Morone, Francesco, born at Verona (1473–1529). A fine painter who executed many works. He was the pupil and assistant of his father, but seems to have studied the works of others. In drawing he resembles Mantegna, in color Montagna, and he imitated the softness of the Umbro-Ferrarese school. His works are too numerous for any attempt at a description of them. His masterpieces are in Verona in S. Maria in Organo, and pictures of his are seen in the Brera, Lochis-Carrara Gall., Bergamo, Berlin Mus., National Gall., etc.

Moroni, Gio. Battista, born at Albino, near Bergamo (1510–

1578). Pupil of Il Moretto, and as a portrait painter second only to Titian. It is said that when the Bergamese applied to the latter for their portraits he was wont to tell them to go to Moroni if they would have good pictures. His historical works are unimportant, but his portraits are in many galleries. His own likeness is in the Berlin Mus.

Mortimer, John Hamilton, born in Sussex (1739–1779). An artist of great talent and power, but his paintings are few, and he is better known for his etchings than for other works. He lived too fast to live long. He was the pupil of Hudson, and the teacher and friend of Reynolds. His picture of "S. Paul preaching to the Britons," at High Wycombe, is well known. The "Battle of Agincourt," and the "Meeting of Vortigern and Rowena" are the subjects of pictures exhibited in 1779. He was elected a member of the Acad. just before his death. His etchings are well esteemed.

Morto da Feltri. See Luzzo and Giorgione.

Mostaert, Jan, born at Haerlem (1474–1555). A good painter whose works are in the Mus. at Antwerp, the ch. of Notre Dame at Bruges, and in some private collections. His portraits were excellent, and all his figures are portrait-like in effect.

Moucheron, Frederik, born at Embden (1633–1686). Pupil of Jan Asselyn. He lived some time in Paris and settled at length in Amsterdam. He painted landscapes indifferently well. Some of his later works have figures executed by A. van de Velde and Lingelbach. His works are seen in public galleries.

Moucheron, Isaac, born at Amsterdam (1670–1744). Son of the preceding, whom he imitated but did not equal. Seven of his works are in the Dresden Gall. He left a number of good etchings from his own designs.

Mount, William S. He may be called the comic painter of our country. His subjects are rustic *genre*, and in them he has done full justice to the humorous side of the negro's character. The names of some of his pictures are sufficient to indicate his manner: "Bargaining for a Horse;" "Turning the Grindstone;" "Raffling for a Goose;" "Farmer's Nooning;" "Dance of the Haymakers," etc.

Moya, Pedro de, born at Granada (1610–1666). A pupil of Juan de Castillo. A desire to travel induced him to enlist as a foot-soldier in the Flemish army. Amidst the bustle of soldier-life he copied the pictures of the Low Countries. The works of Vandyck fascinated him, and, in 1641, Moya went to London to become the scholar of Sir Anthony. The Spaniard was kindly received, but to his great sorrow, his instructor died within six months. His improvement had been such as to astonish Murillo when he returned to Seville. His works are very rare. In the Louvre there is a large "Adoration of the Shepherds." It is spirited and pleasing, and has something

of the softness and grace which Murillo perfected. Mr. Ford has a remarkable picture by Moya, formerly at Seville. It represents a girl caressing a dusky swan, and, without doubt, illustrated the fable of Leda, and was originally a nude figure, but probably for fear of the Holy Office, the painter threw over her a saffron-colored robe, and added a cat, a pigeon, and a spaniel, thus converting the heathen myth into a Christian maiden surrounded by her pets.

Mudo. See Navarrete.

Mulinari or **Molinari, Stefano.** Flourished 1775. An engraver of many plates after the best Italian masters.

Müller. This is the name of a number of German engravers who lived between 1550 and the present time. John, born at Amsterdam about 1570, was a pupil of Henry Goltzius, and an eminent artist. His plates are numerous. John Gottfried, born at Bernhausen (1747–1830). He only engraved thirty-three plates. His "Madonna di Seggiola" is considered by some superior to that of Raphael Morghen. A "S. Catherine," after Da Vinci, and a "S. Cecilia," after Domenichino, are among his best prints. Christian Friederich von, born at Stuttgart (1783–1816). Son of the preceding. He left but few plates, for after he had executed but a small number he was commissioned to engrave the "Madonna di San Sisto," and to this work devoted his life. He labored so constantly as to destroy his health, and did not live to see a finished print from it. The proof arrived a few days after his death, and was suspended above his body on the day of his burial, as the "Transfiguration" had been placed near that of Raphael. Several others of the same name are less important.

Müller, William John, born at Bristol (1812–1845). A landscape painter, principally remarkable for his numerous fine sketches made during a journey in Egypt, up the Nile, and in Lycia. After his death these were sold for £4360.

Mulready, William, born at Ennis, County Clare, Ireland (1786–1863). He showed his inclination for art very early, and when thirteen years old had the good fortune to meet with the sculptor Banks, who took him into his studio and befriended him. From this time his improvement and advance kept pace with his years, and he became an eminent artist of *genre* subjects. "The Sonnet," "First Love," "The Wedding Gown," "The Fight Interrupted," "The Wolf and the Lamb," and "The Barber's Shop," are titles of a part of his pictures, and suggest his style of art, in which he ranks next Wilkie among British painters.

Muñoz, Sebastian, born at Navalcarnero (1654–1690). He studied first under Claudio Coello, and then passed some time in Rome. In 1684 he painted with his former master in the Cath. of Zaragoza. When he went to Madrid his works became popular, and he was employed in the Alcazar. In 1688 he was made one of the painters

to the King. He deserves especial notice as the last good painter of Castile. He fell from his scaffolding, and died, in 1690. His picture of S. Sebastian was taken to Paris, but is now "the pride of the National Mus. of Madrid." A portrait of Muñoz by himself is in the Queen of Spain's Gall., No. 312.

Murand, Emanuel, born at Amsterdam (1622–1700). Pupil of Philip Wouvermans. He painted Dutch farm-houses with great perfection. His works are rare in public galleries. The Amsterdam Mus. has one.

Murano, Andrea, Giovanni, and **Antonio da.** Three old painters of the Venetian school of the 15th century. Pictures by all of them are in the Acad. of Venice.

Murillo, Bartolomé Estevan, born at Seville (1617–1682). As soon as he had learned to read and write he was placed under the care of Juan de Castillo. By him he was taught not only the use of the pencil and brush, but also how to grind the colors, prepare the canvas, and perform all the mechanical parts of his calling. He improved so rapidly that in a short time he painted as well as Castillo himself. When he was twenty-two years of age his master removed to Cadiz. His parents were either dead or too poor to assist him, and he was compelled to support himself by painting for the Feria, or market. This was held on Thursdays, and it was customary for artists to go there with their pictures, carrying also their brushes and colors, and making alterations to suit the taste of the purchasers. A few of the pictures supposed to belong to this early time of Murillo are in striking contrast with his later works, as they hang side by side in the Mus. of Seville. In 1642 Murillo's desire to travel was aroused by observing the improvement of Moya, who had studied in Flanders and England. By means of painting and selling a large number of pictures, which were bought by American traders for exportation, he obtained money to go to Rome. When he reached Madrid he went to Velasquez, then painter to the King, and begged for advice and letters of introduction. Velasquez, pleased with the answers to his many questions, invited him to his house, and procured him admission to the Royal galleries. Here he passed two years in copying the works of Ribera, Vandyck, and Velasquez. At the end of that time his patron considered him ready for Rome, and offered to assist him in the journey. But Murillo determined not to leave his beloved Spain, and returned to Seville early in 1645. In considering the merits of this master it should be remembered that he had never seen the antique models which the artists of Italy were wont to study. All that is comprehended in the word *antique* was unknown to him, for he left Madrid before the purchases of Velasquez had been placed in the Alcazar, and the only glimpse of classic art which he obtained was through the Italian pictures in the Gall. of Madrid. His ideas, his models, and his mode of expression were

purely Spanish. About the time of his return to Seville he was employed by the Franciscans to paint eleven large pictures for their convent. The price they paid him was small, but they gave him an opportunity to make his name, and their house, famous throughout Spain; and from the time that these pictures were displayed to the throngs who came to see and criticise, the name of Murillo was placed first among the painters of religious subjects in Spain. In 1648 he

S. JOHN. BY MURILLO.
Madrid Mus.

was married to a rich and noble wife, and was enabled to become the social leader and patron of his order. From this time his works were sought by all the religious houses of Seville. He painted series for the Cath., for the ch. of S. Maria la Blanca, and, at length, his wonderful works for the Hospital de la Caridad. He also painted for the Capuchins without the walls, and, at the time of his death, was engaged in a convent at Cadiz, where he fell from a scaffold and received the injuries which proved fatal, while painting the upper part

of the large picture of the "Marriage of S. Catherine." The principal group remains as it was left by him, and may still be seen in the convent, now a hospital, at Cadiz. He lived long enough to reach Seville, to arrange his worldly affairs, and died in the midst of his friends. He was buried in the ch. of Santa Cruz, beneath a picture of the "Descent from the Cross," before which he was accustomed to perform his devotions. This was in accordance with his own desire. His grave was covered with a slab, on which was carved, by his direction, his name, a skeleton, and two words, VIVE MORITVRVS. The French destroyed this church, and its site is now covered with weeds and débris. Murillo's pictures may be divided into three classes: his first or earlier manner may be styled cold (*frio*); his second, warm (*calido*); and his latest, vapory (*vaporoso*). To the first period belong his pictures of beggar-boys, peasants, and subjects from common life. Both his later periods were especially devoted to religious subjects. In the first his outlines became softer, and the figures rounder, than in his early works; but to the last, or vapory period, belongs that beautiful atmospheric effect in which the distinctness of the outline is lost, or shaded off, as in nature. Murillo excelled in the management of drapery, in light clouds, flowers, and transparent waters; and, while he must yield to some Italian painters in knowledge of the accurate rules of art, he was endowed with the power to touch the heart, to awaken tender emotions and religious sympathies. He has justly been called "the painter of the Conception," and has represented this subject with unrivalled grace and tenderness. He has varied the age, the style of beauty, and the surroundings of the Virgin, in almost numberless pictures; but all breathe the same purity and spotless innocence; all are the fitting representation of that Mother of Christ who holds so high a place in the religion of the South. It was such pictures as those of Murillo that inspired the cloistered devotees, as they gazed upon them, day by day, to do their penitential work, and to suffer even death itself, with the hope that in the future they should be received with approbation by this sweet Mother of their God. He also painted a few portraits, which are of great beauty and value; and in the front of the church of the Hospital of Charity there are five large designs, wrought in glazed tiles, for which he is said to have made the drawings. He found time in 1658 to prepare for the establishment of an academy of art at Seville. There was much labor involved in this, but he was at last successful, and the first meeting for the purpose of instruction was held in 1660. In character Murillo, like Velasquez, was the favorite of his patrons, and found his friends among his fellow-artists. He had much good sense, was moderate in temper, and wholly wanting in Andalusian egotism. Towards the poor he practised the charity which his pencil taught; and his epitaph is by no means untruthful, when it says that he lived as one about to die.

The following is a list of a portion of his principal works, and the places where they now are :—

Moses striking the Rock in Horeb.	Seville, Hospital of Charity.
The Miracle of the Loaves and Fishes.	" " "
S. Juan de Dios, carrying a Sick Man.	" " "
The Guardian Angel.	Seville, Cathedral.
The Saviour in his Youth.	" "
The Baptism of Christ.	" "
Eight Saints; busts; life-size.	" "
S. Ferdinand, armed; full length.	" "
The Annunciation.	Seville, Public Mus.
Three pictures of the Immaculate Conception.	" " "
La Virgen de la Servilleta.	" " "
S. John the Baptist in the Desert.	" " "
Adoration of the Shepherds.	" " "
S. Bonaventura and S. Leander.	" " "
S. Thomas of Villanueva giving Alms at the Door of his Cathedral.	" " "
SS. Justa and Rufina.	" " "
Portrait of a Bare-footed Friar.	" " "
Two Landscapes.	" " "
The Last Supper.	Seville, Ch. of S. Maria la Blanca
The Annunciation.	Madrid, Queen of Spain's Gall.
Three pictures of the Immaculate Conception.	" " " "
Our Lady of the Rosary.	" " " "
The Holy Family.	" " " "
S. John Baptist, as a Child, with a Lamb.	" " " "
Adoration of the Shepherds.	" " " "
Christ crowned with Thorns.	" " " "
Two pictures of the Crucifixion.	" " " "
Conversion of S. Paul.	" " " "
S. Jerome reading.	" " " "
S. Jerome in the Desert.	" " " "
The Porciuncula.	" " " "
S. Francis de Paula.	" " " "
Old Woman spinning.	" " " "
Gypsy Girl.	" " " "
The Annunciation.	Paris, Louvre.

Joseph interpreting the Dreams.	Paris, Louvre.
Our Lady of the Immaculate Conception; painted for the ch. of S. Maria la Blanca.	" "
Our Lady of the Rosary.	" "
Three pictures of S. Joseph and the Infant Saviour.	" "
Four Sketches of the Prodigal Son.	" "
S. Augustine, with a Child, on the Seashore.	" "
S. Augustine washing the Feet of Our Lord.	" "
S. Thomas of Villanueva; two pictures.	" "
Beggar Boy hunting Vermin on his Person.	" "
Portrait of Don Andres de Andrade.	" "
Murillo in his Youth.	" "
A large coll. of drawings executed on paper.	" "
Jacob's Dream.	St. Petersburg, Hermitage.
The Assumption of Our Lady.	" "
S. Joseph leading the Infant Saviour.	" "
S. Joseph holding the Infant Saviour.	" "
The Flight of the Holy Family; two pictures.	" "
The Nativity of Our Lord.	" "
Adoration of the Shepherds.	" "
S. Florian.	" "
Martyrdom of S. Peter the Dominican.	" "
A Girl in a Green and Red Dress.	" "
A Gentleman dressed in Black; called the Brother of Murillo.	" "
A Landscape with a Ruined Castle on a Wooded Hill.	" "
The Annunciation of Our Lady.	Amsterdam, Public Mus.
Our Lady of the Immaculate Conception.	The Hague, Gall. of the King.
The Madonna, with the Child on her Knee.	" " " " " "
S. John de la Cruz.	" " " " " "

Our Lady, with the Infant Saviour; two pictures.	Florence, Pitti Pal.
The Virgin, with the Saviour on her Lap.	Dresden, Royal Gall.
Girl, with a Basket of Fruit.	" " "
S. John Baptist as a Child.	Vienna, Imperial Gall.
S. Joseph and the Infant Saviour.	Vienna, Esterhazy Gall.
The Holy Family.	" " "
A Girl.	" " "
Our Lady with the Infant on her Lap.	Munich, Leuchtenberg Gall.
Two Boys seated on the Ground.	Munich, Pinakothek Gall.
Two Boys throwing Dice, with a Dog eating Bread.	" " "
Two Boys eating Bread and Fruit, with a Dog by their side.	" " "
The Holy Family.	London, National Gall.
S. John Baptist as a Child, with a Lamb.	" " "
Four drawings on Paper.	Print Room, British Mus.
S. Anthony of Padua, kneeling, with the Saviour in his Arms; life-size.	Berlin, Royal Mus.

ENGRAVINGS AFTER THE WORKS OF MURILLO.

Engraver, ARDELL, James Mc. The Virgin, with a Glory of Angels; fine. S. Jerome kneeling before a Crucifix; fine. S. Francis de Paula.

Engraver, CARMONA, Immanuel Salvador. Virgin and Child; half-length.

Engraver, DEAN, John. S. Anthony of Padua.

Engraver, HALDOU, John Louis. La Toilette du Savoyard.

Engraver, MAJOR, Thomas. The Good Shepherd.

Engraver, SPILSBURY, Inigo. Flight into Egypt.

Engraver, STRANGE, Sir Robert. The Infant Jesus plaiting a Crown of Thorns. 1787 (?)

Muscher, Michiel van, born at Rotterdam (1645–1705). A pupil of Van Temple, Metsu, and Van Ostade. He painted small conversations and portraits which are excellent. They are seen in some public galleries.

Musis, Agostino de, called Agostino Veneziano. Born at Venice (about 1490–1540 ?). An eminent engraver and a pupil of Marc Antonio, whom he followed with success without being his equal. He engraved many plates after Raphael. Fine impressions of his plates are very rare.

Mutina or **Modena, Thomas of**. In 1357, the Emperor Charles

IV. employed this painter at the castle of Carlstein. In the chapel of the castle, two of his pictures still remain. Another work in the altar recess of S. Catherine's chapel, at Carlstein, is doubtlessly his. It represents a Madonna between an Emperor and Empress, and is a picture of great sweetness. A Vera Icon in the Cath. of Prague, is attributed to him, and a Virgin and Child with two warrior saints in the Belvedere, Vienna, is inscribed with his name.

Muziano, Girolamo (1528–1592). A Brescian artist, who studied under Romanino. He became one of the best imitators of Michael Angelo. His chief work was "S. John preaching to the Monks in the Desert," in S. Maria degli Angeli, at Rome.

Myn, Herman van der, born at Amsterdam (1684–1741). He first painted flowers and fruit, and afterwards portraits. He resided some years in London. Many English families have his pictures, which are rare in public galleries. He had one daughter and five sons who practised painting in London; of these Gerhart and Frans were the most successful.

Mytens, Daniel, the Elder, born at the Hague (about 1590–1656?) An excellent portrait painter, who preceded Vandyck in England. Some of his works are at Hampton Court, and in other English galleries. Vandyck painted his portrait, and it is one of the "Centum Icones" published at Antwerp in 1645.

Myron. This celebrated Greek sculptor was a native of Bœotia, and born about B. C. 430. He was remarkable for his difficult attitudes and his power to represent a variety of forms. Most of his statues were in bronze. The two most wonderful works which he did were the "Discobolus," and a Cow, of which many writers speak. It was at Athens, and carried to Rome, it was placed in the temple of Peace. The praise awarded it proves it to have been perfect in its

MARBLE COPY OF MYRON'S BRONZE DISK-THROWER.

Massimi Pal., Rome.

way. Of the quoit-thrower, we have several copies; that in the Massimi Villa, at Rome, is undoubtedly the best, and was found on the Esquiline, in 1782; others are in the British Mus., Hadrian's Tiburtine Villa, the Vatican, and the Capitoline Mus. In this work, he had full scope for the exercise of his power to portray manly vigor and strength. This is true of another statue in the Vatican representing Marsyas regarding the flutes which the goddess rejected. The representation of a momentary action renders the "Discobolus" wonderfully effective, and we feel as if we must see the throw made, and the tense muscles relaxed, before we can leave it. It is an example of the highest Greek art, in the representation of the physical frame and difficult action, but it has no intellectual depth or thought.

N.

Nahl, John Augustine, born at Berlin (1710–1785). A sculptor who received commissions for the gardens of Potsdam and Charlottenburg. He is well known by his monument to Mme. de Langhaus in Hindelbanck, Switzerland. This beautiful work is mentioned by the poets Haller and Wieland. At Cassel, where he lived from 1755, he did many good works, among which the statue of the Landgrave William may be mentioned for excellence. At Cassel he was made Professor of Sculpture.

Nain, Louis, Antoine, and **Matthieu Le.** Brothers, born at Laon, about 1583, 1585, and 1593. Their works are not separated, but are usually marked Le Nain. Their subjects were *genre* and largely from rustic life. They are carefully painted, and the faces are varied in expression and often beautiful.

Naiwinck or **Naiwyncx, H.**, born at Utrecht about 1620. Very little is known of the landscapes of this painter outside his own country, but he left two sets of landscape etchings, numbering eight each, that are esteemed by collectors. Balkema calls his name Naenwincx. His baptismal name is not known.

Nanteuil, Robert, born at Rheims (1630–1678). A very eminent engraver. He also executed portraits in crayons. His engravings of portraits, both after his own designs and those of other masters, are held in high esteem. His manner was peculiar; he carefully modelled every shade of the face, and for the rest of the engraving employed a different kind of work. Nanteuil obtained from Louis XIV., in 1660, the edict which declared engraving to be distinct and free from the mechanical arts, and gave engravers the privileges of other artists.

Nardi, Angelo. An Italian painter who passed a large portion of his life in Spain and was painter to Philip IV. He is said to have been a pupil of Paul Veronese, in whose style he painted. His works are seen in the churches of Madrid.

Nasmyth, Alexander, born at Edinburgh (1758–1840). A landscape painter whose works are numerous, but of no extraordinary merit. He painted a portrait of Robert Burns. Much of his life was devoted to teaching, in which he was very successful.

Nasmyth, Patrick, born in Edinburgh (1786–1831). Son of the preceding, to whom he was superior. He was compelled by an injury to his right hand to paint with his left. He settled in London, and has been called the "English Hobbema." His works are now much esteemed by collectors. Many of them represent Scotch landscapes.

Nason, Pieter. Flourished about 1670. A painter of portraits which are admirable. His still-life pictures are most esteemed, and are seen in the finest German collections. Two of his pictures are in the Berlin Mus.

Naucydes. An Argive sculptor. He was the teacher of Polycleitus II. His gold and ivory Hebe, a statue of Hecate, one of Erinna the poetess, a Discobolus, and others, are praised by ancient writers. There is a statue in the Vatican believed to be a copy of the last-mentioned.

Navarrete, Juan Fernandez, called El Mudo, because deaf and dumb, born at Logroño, 1526; died at Toledo, 1579. There were two other Spanish painters, Diego Lopez, called also El Mudo, and Pedro el Mudo, who were mutes, but who must not be confounded with Navarrete. He was not born a mute, but at three years of age became deaf, and so could not learn to speak. He was in Italy several years, and a pupil in the school of Titian. Tibaldi was known to say that he did nothing of much worth while in Italy, but he was appointed painter to Philip II. in 1568. He painted eight pictures for the Escorial, which were his principal works. Three of these were burned. His picture of the "Nativity" is remarkable for its lights, of which there are three. One is from the Divine Infant, like that in the "Notte" of Correggio; another is from the glory above, and the third from a torch in the hand of Joseph. When Tibaldi saw this picture he exclaimed, "O! gli belli pastori!" and the picture has since been called "The Beautiful Shepherds," for the group of shepherds is the best part of the painting. The others represent the "Martyrdom of S. James the Great," "S. Jerome," "Christ at the Pillar," and the "Holy Family." In 1576 he painted "Abraham and the three Angels." This was placed in the entrance hall where the monks received strangers. He afterwards contracted for thirty-two large pictures, but his health prevented his finishing them. The contract stipulated, among other things, that he should not represent any cat, or dog, or any immodest figure. This doubtless arose from his having painted a dog and cat contending for a bone in the foreground of his "Holy Family." His pictures are little known outside of the Escorial. The King of

Holland has a "Holy Family," and the Coll. of Lord Lansdowne contains a portrait by El Mudo which is a gem. Lope de Vega wrote a lament for his death, and said,—

"Ningun rôstro pintó que fuese mudo."[1]

When the "Last Supper," painted by Titian, arrived at the Escorial, it was found to be too large for the panel in the refectory for which it was designed, and the King ordered it to be cut. El Mudo was in great distress at this, and offered to copy it in a reduced size in six months, and to forfeit his head if he failed to do so. He also intimated that he should expect to be made a knight if he copied in six months what Titian had been seven years in painting. But Philip persisted in cutting the painting, to the intense grief of Navarrete. While he lived Philip did not realize his worth, but after his death he often eulogized him, and declared that his Italian artists could not equal his mute Spaniard.

Neagle, John, born in Boston (1799–1865). He began to paint coaches, but became a portrait painter in Philadelphia. He made a good reputation, and married the daughter of the artist Sully. His picture of Patrick Lyon, the blacksmith at his forge, now in the Boston Athenæum, gained him much fame. His portraits are in Independence Hall, in the Philadelphia Acad., and in the Union League Club of that city.

Neale, John Preston (1770–1848). This eminent English engraver is best known by his admirable plates for the following works: "History and Antiquities of Westminster Abbey," "The Seats of Noblemen and Gentlemen of England, Wales, Scotland, and Ireland," and "Views of the most interesting Collegiate and Parochial Churches of Great Britain, including Screens, Fonts, Monuments, etc."

Necker or **Negker, Josse de**. An engraver on wood, of the 16th century. He executed a part of the prints of the "Triumph of Maximilian," by Hans Burgmair. He usually signed his plates with his whole name.

Neefs, Pieter, the Elder, born at Antwerp (1570–1651). Pupil of Hendrik van Steenwyck, the Elder. He painted the same class of subjects, namely, church interiors, and excelled his master in tone and effects of light and shade. His torchlight effects are excellent. He did not fancy the picturesque, evidently, for his churches are always in good preservation and order. But he enlivened them with figures well arranged. In this he was often assisted by Francken the Younger, Teniers the Elder, and Jan Breughel. Pieter Neefs, the Younger, painted the same subjects as his father, but in an inferior manner.

Neefs, James, born at Antwerp, 1630. An engraver of the works

[1] "No countenance he painted that was dumb."

of Rubens, Vandyck, and other Flemish masters. His best prints are esteemed by collectors.

Neer, Aart or **Artus van der**, born at Amsterdam (1619–1683). An eminent landscape painter who especially excelled in moonlight effects, and in representing conflagrations. His pictures are in the large European galleries. The figures were sometimes painted by other artists. The National Gall. has a fine one, with animals and figures by Cuyp. His works are marked by poetic feeling, clear tone, and excellent finish.

Neer, Eglon van der, born at Amsterdam (1643–1703). Son of the preceding, and an imitator of Frans van Mieris. He loved to paint elegantly attired ladies; white satin was a favorite dress with him; he was very skilful also in portraits. His landscapes and historical subjects are inferior to his *genre* subjects. Some of his most important works are in private collections. The Munich and Dresden galleries have his pictures. Smith names but forty-three *genre* subjects by him, and these give him high rank among painters of his class.

Nerroccio di Bartolommeo de' Landi, born in Siena (1447–1500). His remaining works are in the Acad. of Siena. He was of moderate excellence, but was well esteemed in his native city. He was also a carver and designer.

Netscher, Caspar, born at Heidelberg (1639–1684). An imitator of Terburg and Metsu. His works are very beautiful. His children are especially lovely. His small portraits are numerous and much admired. His *genre* pictures are fine, but in historical and allegorical pictures he failed utterly. His composition was tasteful, his heads fine in expression, and his execution admirable. He painted his auxiliaries with great taste, and gave to many of his portraits the appearance of fancy pictures. The Dresden Gall. is rich in his works, which are also seen in large European collections, but in England they are mostly in private hands. His son Theodore was not equal to his father in any particular. Constantin, born at the Hague (1670–1722). He imitated his father with good success, but never acquired his excellence. His most admirable works are his small portraits. His mythological subjects are weak and dull. His pictures are in Continental galleries.

Neuchatel, Nicolas, called Lucidel (1550–1600). An excellent Belgian portrait painter. His picture of the "Mathematician teaching his Son," in the Munich Gall., is masterly.

Newton, Gilbert Stuart, born at Halifax, N. S. (1795–1835). His parents had left Boston when that city was evacuated by the British, but in 1803, after his father's death, his mother returned to Charlestown. Gilbert Stuart was his uncle and instructor, although they were alienated later in life. Newton was a friend of Leslie, and they were in London together in 1817. Newton ought to have made

a good *genre* painter, but he would not give the labor necessary for such works; he did, however, a few choice things, which were enough to indicate what he might have accomplished. One of his best portraits was a cabinet picture of Washington Irving. His likeness of John Adams is in the Coll. of the Massachusetts Historical Society. Leslie has written his autobiography, which shows him to have been a man of society, with fastidious tastes. For some years his life was blighted by a mental disorder.

Niccolo dell' Abbati. See Abbati.

Nickelen, Isaac and **Jan van.** Father and son. Architectural and landscape painters of some merit. Their works are seen in some Continental galleries.

Nicolaus, Master, of Verdun. This is the name of the artist

SAMSON OVERCOMING THE LION. EXECUTED BY MASTER NICOLAUS, IN 1181.
From the Verdun altar at Kloster-Neuberg.

who executed the Verdun altar at Kloster-Neuberg, in 1181. It is a very curious work, consisting of fifty-one gilded plates of brass, which are engraved in deep outlines which are filled with red and blue. The subjects are Biblical, and must have been the work of a great artist, for they are characterized by freedom and nobleness of design and execution. The illustration given shows the forceful action and energy of his style. This is of the same class of work as the shrine of the Three Kings at Cologne and the relic cases at Aix-la-Chapelle and Osnabrück. It was a sort of step between sculpture

and painting. Sometimes rich enamel and jewels were used with gilding and engraving.

Nogari, Giuseppe (1700–1763). A portrait painter whose works have been frequently brought to England. There is usually something attractive about them. His color is rich, and his expression powerful. His Oriental heads are especially good.

Nollekens, Joseph, born in London (1737–1823). Pupil of Peter Scheemakers. In 1760 he went to Rome. He had already given proof that his talents were worth cultivation. He was very poor when he arrived in Italy, but some works which he sent home were well sold, and he added to his income by making collections of rare and antique fragments, etc., which found good sale among connoisseurs, while he retained a fine collection for himself. We cannot form a very exalted idea of the man when we know that he also smuggled silks, laces, gloves, and other articles by filling his plaster casts with them; he not only did this but also boasted of it, saying that his bust of Sterne held the lace ruffles which he wore to court! When he returned to England he had such a reputation that he became at once the fashion, and his studio was filled with people desiring portrait busts, for this was the one thing for which he became famous. In 1771 he was elected to the Royal Acad. Soon after this he was married to Miss Mary Welch. The busts, statues, and monuments executed by Nollekens are very numerous. He and his wife were well agreed in the practice of economy, and he became rich; it is said that after her death he was somewhat more self-indulgent. Nollekens loved to model small figures and groups in clay; he had them baked and would not sell them, so they became very numerous. Lord Yarborough was a true friend and generous patron to the sculptor, and to him he owed much of his success. There is little that is pleasant in the review of his life, and his biographer (Smith) speaks justly when he says, after enumerating more than 1000 of his works, "Such and so numerous are the works of Nollekens, who will long be remembered, not only as having held a conspicuous rank among contemporary artists, in an era abounding in men of genius, but as having, by assiduity rarely surpassed, and parsimony seldom equalled, amassed a princely fortune; from which, however, his avaricious spirit forbade him to derive any comfort or dignity, excepting the poor consolation of being surrounded, in his dotage, by parasites who administered to his unintellectual enjoyments, and flattered even his infirmities, in the hope of sharing the vast property which death would force him to resign."

Northcote, James, born at Plymouth (1746–1831). Pupil of Sir Joshua Reynolds. He visited Rome, became dissatisfied with portrait painting, and attempted historical and poetical subjects, but he never produced anything above mediocrity. His portraits were decidedly his best works. Northcote was also an author. He contrib-

uted largely to "The Artist;" wrote the Life of Sir Joshua Reynolds, etc., and a brief Analysis of his Discourses; and a Life of Titian. He also published a book of Fables, original and selected, illustrated by wood-cuts from his own designs.

Nuyen, Wynand Jan Joseph, born at the Hague (1813–1839). Although he died so young, he had made himself an enviable reputation as a marine painter. His works are only seen in rich collections. "Le Coup de Canon" is one of his *chefs-d'œuvre*, and represents a view on the Y off Amsterdam, with a yacht from which a gun is fired. It was sold in 1850 for £375.

Nuzzi, Mario della Penna, called Mario da' Fiori, born at Penna (1603–1673). A fine flower painter. He often painted garlands for the decoration of the figures of the Virgin, saints, etc. He also painted festoons and wreaths around the figures of Carlo Maratti.

O.

Obregon, Pedro de, born at Madrid (1597–1659). A good painter of history, whose works still remain in some churches and convents of Madrid, and also in the private collections of the same city.

Ochtervelt, J. Flourished about 1670. His pictures represent familiar subjects and are very excellent, though not equal to those of Metsu, whom he resembles in manner. His works are somewhat rare. His color and lighting recall the manner of Peter de Hoogh. Two of his best pictures are in the Hague and Aremberg galleries.

Oggione or **Uggione, Marco d'** (about 1470–1530). A scholar of Leonardo da Vinci. Some of his works are preserved in the Brera, but he is especially worthy of notice for having made copies of the "Last Supper" of his master. One of these in oil, the size of the original, is in the Acad. of London; another is in the Convent of Castellazzo, near Milan. These were painted from the original for people acquainted with it, and by a pupil of its author; it would seem that they should be entitled to much consideration, making allowance, of course, for the different capabilities of the master and pupil.

Ohmacht, Landolin, born at Dunningen in Würtemberg (1760–1834). A celebrated sculptor. After his early studies under Melchior, and a residence of two years in Rome, he settled in Strasburg. He executed many important monumental works, some of which are in the cathedrals of Lübeck, Speyer, and Strasburg. The sculptor David is said to have called Ohmacht "the Correggio of sculpture." He was an intimate friend of Klopstock, of whom he made several busts. He executed some classical subjects. His "Judgment of Paris" is at Nymphenburg.

Oliver, Isaac (1556–1617). This English miniaturist was sec-

ond only to Cooper in his department of art. His finish of details, such as lace, jewels, etc., was wonderful. He sometimes copied the pictures of other artists, such as Correggio and Titian. He painted a few small portraits in oil, and very rarely designed historical subjects. His works are much esteemed by curious collectors. His son Peter (1601–1660) was instructed by his father, and painted in the same manner. His works are fine, and sometimes equal, but never surpass those of his father.

Ommeganck, Balthasar Paul, born at Antwerp (1755–1826). Pupil of Antonissen. An admirable painter of landscapes and animals, especially sheep and goats. His works were much sought during his life, and are since increased in value. His color is not as warm as we could wish, but he depicts nature with great truthfulness, and it is often easy to tell the season of year, and even the hour of day which he represents in his works, from the manner in which he reproduces the smallest characteristics of the scene he paints. Many of his works are in private galleries, but they are also seen in the Louvre, Brussels and Cassel galleries, the Château of Wilhelmshöhe, etc.

Omodeo or **Amadeo, Gio. Antonio** (1447–1520). One of the best of the Lombard sculptors. His works in the Capella Colleoni, at Bergamo, rank with the most splendid sculptures of Upper Italy; his other important labors were done at the Certosa of Pavia.

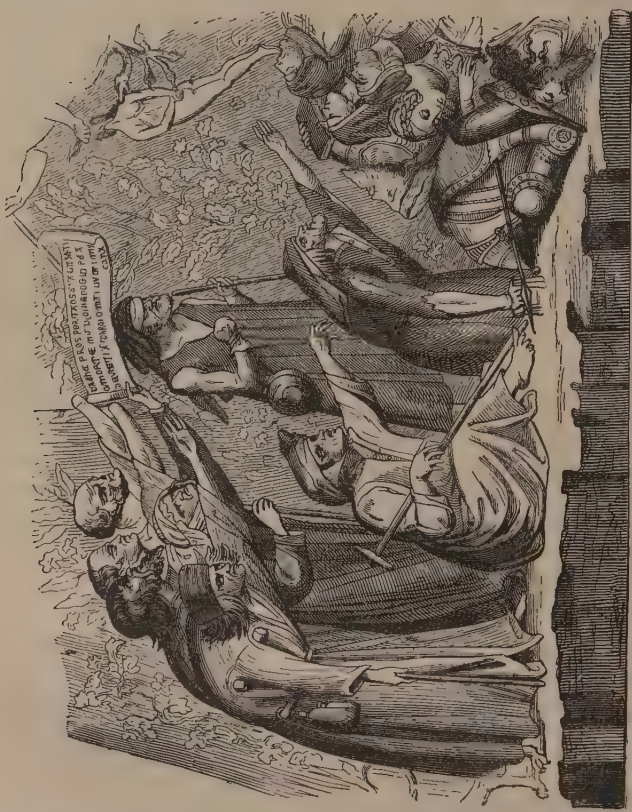
Oost, Jacob van, the Elder, born at Bruges (1600–1674). An excellent historical and portrait painter. He acquired in Italy something of the manner of Annibale Carracci, but in color and realism he remained always true to his nationality. Many of his works are in the churches of Bruges. The number of his altar-pieces was very large. He did not crowd his figures; he introduced architectural backgrounds with good effect, and gave fine expression to his heads. His son, Jacob van, the Younger (1637–1713), established himself in Lille, and painted in the same good style as his father. His portraits were very fine and have even been compared to those of Vandyck.

Oosterwyck, Maria van, born at Nootdorp near Delft (1630–1693). This celebrated flower painter was instructed by John David de Heem. She was famous in her lifetime, and princes and sovereigns sent to her for her pictures. She grouped her flowers and fruit with grace; her color was admirable, and her finish delicate and excellent. Her works are rare and much esteemed.

Orbetto, L. See Turchi.

Orcagna, Andrea, real name Andrea Arcagnuolo di Cione. Arcagnuolo, meaning Archangel, has been corrupted into Orcagna. Born at Florence (1329–1376 ?). Son of Maestro Cione, a goldsmith. Orcagna was an architect, goldsmith, sculptor, painter, mosaist, and poet. He first studied his father's craft, was next instructed

in painting, by his brother Bernardo, and then entered the studio of Andrea Pisano. He painted, with his brother, the Life of the Madonna in S. Maria Novella (now repainted); the great frescoes of "Hell and Paradise," in the Strozzi chapel of the same church; frescoes in the Servi (now destroyed); the façade of S. Apollinare; the "Coronation of the Virgin," now in the National Gall.; and then, as has always been said, the great frescoes of the "Triumph



BEGGARS BESEECHING THE ANGEL OF DEATH TO TAKE THEM. ATTRIBUTED TO ORCAGNA.
From the Triumph of Death in the Campo Santo, Pisa.

of Death" and the "Last Judgment," in the Campo Santo of Pisa. Signor Cavalcaselle doubts the truth of these being the work of Orcagna; but if this author is right, enough remains to show that he was the greatest painter who had succeeded Giotto. He united the dramatic force of composition of the Florentine, with the tenderness of color of the Sienese school. He practised a kind of foreshortening. His perspective could not be tested by scientific rules,

but it was all that could be done without them. He attained to more relief and roundness of form than Giotto had done; his color was well fused, transparent, and soft, while yet brilliant, and his atmospheric effects were advanced for his time. All this fully entitles him to the fame of having been a great representative of progress in painting. As an architect, he was summoned from Orvieto (where he was employed), to change the loggia which Arnolfo del Cambio had built into a church, and to erect a tabernacle in it for the shrine of the famous Virgin, which Ugolino da Siena had painted upon one of the pilasters of the loggia. The commission was given him by the brotherhood of Or San Michele. This tabernacle is a wonderful expression of the spirit of mediæval art. Perkins thus speaks of it: "Built of white marble in the Gothic style, enriched with every kind of ornament, and storied with bas-reliefs, illustrative of the Madonna's history from her birth to her death, it rises in stately beauty towards the roof of the church, and whether considered from an architectural, sculptural, or symbolic point of view, must excite the warmest admiration in all who can appreciate the perfect unity of conception through which its bas-reliefs, statuettes, busts, intaglios, mosaics, and incrustations of *pietre dure*, gilded glass, and enamels are welded into a unique 'ensemble.'" His next great work was the "Loggia de' Lanzi," which was constructed for a place of public assembly and discussion in rainy weather. It was named from its nearness to the guard-house of the German Landsknechts or Lanzi. This was probably unfinished at the time of his death. His brother Bernardo succeeded him as architect of the Commune. Orcagna was employed as a mosaist in the Cath. of Orvieto. He was an admirer of Dante, and made sonnets, called clever by the judges of his time. Viewed in any light, he stands forth honorably; as a great genius, a noble artist, a man of profound thought, and in his life, according to Vasari, "pleasant, courteous, and amiable."

Orizonte. See Bloemen.

Orleans, Marie, Princess of, born at Palermo (1813–1839). Daughter of Louis Philippe, and wife of Duke Alexander of Würtemberg. She had great artistic talents, and, though she died so young, left works behind her which insure her unending fame. At Versailles is her celebrated statue of Joan of Arc, in which she has represented the maiden warrior as having, for the first time, killed a man with her battle-axe; she is moved with contending and powerful emotions; she believes that God has strengthened her arm, and will help her to deliver France, and this imparts a noble pride to her features; at the same time, the young maiden trembles, and gazes upon blood and death with consternation. It is full of spirit and animation. She modelled a dying Bayard, which was never executed in large size. A beautiful angel in white marble adorns the sarcophagus of her brother, in the chapel of Sablonville, and seems like a work

of inspiration. She also made some designs for glass painting. In a chapel at Fontainebleau, there is a glass painting of S. Amalia, the patroness of her mother, made from her design, and much admired by connoisseurs. She was as beautiful in her life, as in her art. When she proceeded to Würtemberg, she was received with great enthusiasm. Then she suffered misfortune; their castle was burned; her health failed, and she went to Pisa, in hopes of restoration; here, a few days before her death, she asked for more light in her apartment, and spent an hour in drawing.

Orley, Bernhard van, born at Brussels (1471–1541). When quite young, this painter entered the school of Raphael, at Rome. After his return, he was court painter to Margaret of Austria and her successor, Mary of Hungary. He painted a large number of altar-pieces, and was also much employed with cartoons for tapestry for the court. Although he adopted much of the Italian manner, his execution is always careful, and his color cool in tone. His pictures are seen in the Mus. of Brussels; ch. of Our Lady, at Lübeck; Vienna Gall.; chapel "des Orphelins," at Antwerp; Liverpool Institution, etc. The shrine with double wings, at Lübeck, is his most considerable work; it represents the "Annunciation;" the "Latin Fathers;" the "Sibyl showing the Vision to the Emperor Augustus;" the "Vision of the Apocalypse to S. John;" and the "Trinity." In many respects, this is an excellent work. The Gall. of the King of Holland has several pictures by Van Orley.

Orrente, Pedro, born at Montealegre, Murcia (1560–1644). He visited Italy, and upon his return became a favorite of the Duke of Olivarez. He was employed at Bueno Retiro, and his works are now seen in all large Spanish cities. They are also in the Royal Gall.

Ortolano, L'. See Benvenuto.

Os, Jan van, born at Middelharnis (1744–1808). A distinguished painter of fruit and flowers. His works are in great request, and rank next those of Van Huysum. They are rare in public galleries. His son, George Jacob Jan van Os, also excelled in the same style of painting as his father's; but another son, Pieter Gerhard (1776–1839), became a distinguished animal painter. He imitated Paul Potter and Karel Du Jardin. His works are in the choicest collections, and his etchings from his own designs and those of other artists are much esteemed.

Osorio, Francesco Meneses, born at Seville. Flourished about 1725. A pupil of Murillo, whose works he copied perfectly, excelling particularly in those of children. After the death of his master he partly finished the "S. Catherine" upon which Murillo was engaged when he died. The works of Osorio are in the ch. of S. Martin at Seville, the Hospital of Cadiz, and other public places.

Ostade, Adrian van, born at Lübeck (1610–1685). One of the most excellent among the Dutch *genre* painters, for though born at Lübeck

he went when young to Haerlem, was a pupil of Frank Hals, and settled at last in Amsterdam. His color resembles that of Rembrandt, and his chiaro-scuro also recalls that master. He had little eye for beauty of form, or grace of motion; his children are rarely pretty, and his subjects are never more elevated than the scenes of common peasant life. But of these he chooses the best; his works illustrate contentment and humble happiness, rather than drunken brawls and disgusting orgies. Kugler well says that his pictures "afford a striking proof that works of art, in spite of great deficiencies, may yet, if only possessing excellences of one class, offer high attraction to the cultivated eye; the excellences of Ostade consisting, namely, in genuine feeling for nature, picturesqueness of arrangement, harmony of color and chiaro-scuro, and extraordinary technical mastery." Smith mentions about 385 of his works. Many of the best are in England, but they are seen in all large European galleries. It is wonderful how their value has increased; for instance, one sold in 1802 for £340 brought £1386 in 1844. He also made numerous drawings in semi-opaque color, which are now very valuable, and about fifty-four etchings from his own designs, which are esteemed highly. He married the daughter of Van Goyen, and had a large family; he left Haerlem intending to return to Lübeck, where he hoped better to support his household, but his pictures were so much appreciated in Amsterdam that about 1662 he settled there for life, made the neighboring villages the scenes of his study, and gave himself quietly to the work of picturing "the short and simple annals of the poor."

Ostade, Isaac van, born at Lübeck (1617?–1671?). Brother and pupil of Adrian. He adopted a little different class of subjects, and represented travellers halting at inns, village scenes with animated figures, etc. He attempted in many ways to imitate Adrian, especially in the vines hanging from porches and other portions of cottages. Adrian excelled especially in this feature of his works, and Isaac imitated him well. He was earliest appreciated in England, and his works are somewhat rare in Continental galleries, where pictures of a much poorer master are sometimes called by his name. His pictures are also of value, and are eagerly sought by collectors. His best works were executed from 1644 to 1650.

Oudenarde. See Audenarde.

Oudry, Jean Baptiste, born at Paris (1686–1755). He especially excelled in painting hunting pieces and animals, and many of his works are seen in the royal palaces of France.

Overbeck, Frederich, born at Lübeck (1789–1869). In 1810 he fixed his residence in Rome, where he died. He endeavored to teach and practise upon the principle that art exists not alone for beauty, but should be consecrated to the service of religion. He attempted to reëstablish the ascetic art of past centuries, and gathered about

him in Rome other artists who were fascinated with his doctrine. The "History of Joseph" in La Salle Bartoldi, and "Jerusalem Delivered" at the Villa Massimi, are grand frescoes executed under his direction. Among his oil paintings are the "Entrance of Christ into Jerusalem," ch. of Notre-Dame at Lübeck; "Christ on the Mount of Olives," at Hamburg; the "Marriage of the Virgin;" various Holy Families; the "Influence of Art upon Religion," etc.

Ovens, Jurian, born at Amsterdam (about 1620–1675 ?). Pupil of Rembrandt. He excelled in portraits and the representation of night scenes. The "Conspiracy of Claudius Civilis," in the Town Hall of Amsterdam, is a *chef-d'œuvre*. In the Huyssittenhuys at Amsterdam there is a picture of seven Regents sitting round a table, which is excellent for its animation and powerful treatment.

P.

Pacchia, Girolamo del, born at Siena (1477–1535 ?). Son of a Hungarian who made himself famous as a founder of cannon. Nothing is known of the teachers of Del Pacchia. In 1500 he was in Rome, and from 1508 to 1511 he painted pictures which are known only by the accounts of them. The earliest of his remaining works are in the churches of S. Christoforo and S. Spirito at Siena. These are in advance of the Sienese pictures of his time in drawing and expression, and the color is excellent. He was in Siena in 1515, but no works of that year remain. In 1518 he competed with Bazzi and Beccafumi for the frescoes for S. Bernardino. In these he appears to have adopted some of the traits of Pinturicchio, but is still original. In 1533 he became entangled with the dangerous Bardotti club, and two years later disappeared from Siena, and nothing more is known of him. Many of the pictures which have been ascribed to Pacchiarotti doubtless belong to Del Pacchia, who was the superior artist. Of these may be mentioned a "Holy Family" in the Siena Acad., a "S. Bernard" in the Pinakothek of Munich, and a "Madonna" in the National Gall.

Pacchiarotti, Jacopo, born at Siena (1474–1540). This artist led a troubled life. He was involved in a political conspiracy, and is said to have fled to France in 1535. He had returned to Siena in 1539, when he was banished and declared an outlaw by the government; through the influence of his wife he was restored to his family in 1540, after which time nothing positive is known concerning him. Vasari did not mention Pacchiarotti, and although he executed some great works, he has been comparatively neglected by posterity. He was not equal to Perugino in color, but in other respects he surpassed him, and there is no proof of his having studied under that master, as has sometimes been stated. His best remaining works are in the churches and the Acad. of Siena. In the ch. of S. Catherine there

is a representation of that saint visiting the body of S. Agnes, which is full of tenderness, grace, and beauty.

Pacheco, Francesco, born at Seville (1571–1654). More celebrated as a writer upon art and as the teacher of Alonso Cano and Velasquez, than for his own pictures. He studied only at Seville, and did not visit Madrid or see the works of any great masters until 1611. He then returned to his native city and established a school where younger men than himself could have a thorough and systematic education in art. We are led to believe that he improved much himself, from his own and other descriptions of his picture of the "Last Judgment," but the work no longer exists. Pacheco succeeded best in small portraits, and among the famous men who sat to him was the author of "Don Quixote," Miguel De Cervantes Saavedra. Pacheco was the first to properly paint and gild statues and relievi, and some specimens of his work of this sort still remain in Seville. His treatise on the art of painting obtained him much reputation in Spain. In the Gall. of the Queen of Spain there is a picture of S. Inez by Pacheco.

Padouanino. See Varotari.

Paelinck, Joseph, born at Oostacker near Ghent (1781–1839). An historical painter whose works entitle him to eminence among modern Belgian artists. He spent several years in Paris and Rome, and while in the latter city painted his *chef-d'œuvre*, representing the "Invention of the Cross," now in the ch. of S. Michel in Ghent. Other works of his are in Antwerp, Malines, Oudenarde, and other cities of Belgium. His religious subjects are his best works, because more free from academic affectation than his mythological and other pictures.

Paggi or **Pagi, Gio. Battista**, born at Genoa (1554–1627 ?). Pupil of Luca Cambiaso. He killed an antagonist in a quarrel, and fled to Florence, where he lived twenty years and was much patronized by the court. In 1600 he was invited to return to Genoa, and was constantly employed, both for public and private collections, until his death. His works are seen in Florence, Pavia, and Genoa.

Pajou, Augustin, born at Paris (1730–1809). At the age of eighteen this sculptor gained the grand prize at Paris, and went by means of the King's pension to Rome. He remained there twelve years, and after his return to France became famous and was much employed. He executed the sculptures for the façade of the Palais Royal, and the figures of Prudence and Liberality, Mars and Apollo, for the garden of the same Pal.; the sculptures for the opera house at Versailles; a Psyche Abandoned in the Luxembourg; statues of Descartes and Bossuet; the ornaments of the Cath. of Orleans, and many other works. He gained admittance to the French Acad. by his group of "Pluto holding Cerberus in Chains," and was made professor of sculpture in that institution. During the time of Napoleon

he was a member of the Institute. His style was masterly and at the same time natural, not exaggerated. He surpassed the French sculptors who preceded him.

CORONATION OF THE VIRGIN. SUPPOSED TO HAVE BEEN EXECUTED ABOUT 1360.

From the Imhoff Altar-piece, at Nuremberg.

Palamedes. Real name Anton G. Stevens, called also Staevaerts or Stevers; born at Delft (1604–1680). He painted interiors which are highly finished and warm in color. His pictures are rare in public galleries. The only ones of which I know are in the Berlin Mus., Frankfort Gall., and Brussels Mus. He was fond of representing fashionable people, and pencilled his figures with great precision. His brother, whose name was Palamedes Staevaerts or Stevers, was a painter of small battle pieces, and not equal to Anton, though re-

sembling him in color and drawing. The Duke of Northumberland has a collection of his works at Sion House.

Palissy, Bernard de, born near Agen (1510?–1589). This celebrated man was a potter, glass painter, chemist, author, and scientific discoverer. He was first, as he says, employed in "portraiture and vitrification." He was a fine geometrician, and occasionally surveyed and made maps. He saw, when still young, some beautiful Italian pottery, and spent sixteen years in ascertaining the method of enamel painting, the making of colors, etc. He endured privation and numerous disappointments, and spent all he could get, so that he and his family were in deep poverty. When at length he succeeded he soon rose to such fame as to be much employed by the Constable de Montmorency, to have rooms allotted to him in the Tuileries, and to be called "maker of the King's rustic potteries." His garden vases and out-of-door ornaments were very fashionable, and his small works, such as salvers, ewers, jugs, etc., were eagerly sought for. He was a Huguenot, and was imprisoned in Bordeaux in the time of Henri II., when he was set free at the entreaty of the great Constable and various nobles. In the time of the S. Bartholomew massacre he was saved by Catherine de Medici, but he was at last thrown into the Bastille, where he died. His scientific discoveries were very important, and he anticipated the results of modern discoveries. He gave the theory of artesian wells and stratifications, and a method of taking soundings. He lectured on his discoveries in 1575, and invited criticism and objections to them. Many scientists accepted his challenge. It has been said that Palissy "was to chemistry what Lord Bacon was to philosophy." The following account of the medallion which adorned the front of his house is interesting: "The house where Bernard de Palissy lived for so many years is situated No. 24 Rue Dragon, but in fact the famous enameller never lived in this house, which was built during the last years of the reign of Louis XV., but in the house formerly occupying the site, which was demolished toward the end of the reign of Henri III., shortly after the death of Palissy. The present building is a very common structure, and has for many years been occupied as a lodging-house. Nothing is remarkable beyond the wooden staircase, which certainly belonged to the former house. Upon the front, one reads this inscription in rude letters, 'Ancienne demeure de Bernard de Palissy.' Underneath was imbedded the medallion in question, a marvellous work of art in *terra cotta*, enamelled and varnished, of which the subject was Hercules with the Nemean lion, with this legend: 'Pauvreté empêche souvent les bons esprits de réussir.' This last inscription was visible until about 1820, when the front was painted and it disappeared. No one has since thought of restoring it. The medallion alone was carefully respected, having been there since the rebuilding of the house, that is to say, more than a hundred years. Lately a

curiosity-dealer looked upon it with curious eyes. This dealer, who is a connoisseur in objects of this kind, saw the owner of the house, and after some bargaining carried away the medallion, leaving in exchange the sum of 2500 francs. The space left upon the front by the absence of this enamel, was quickly filled by a plaster bust worth fifteen francs, and supposed to represent the celebrated potter. Appearances were kept up, and the ghost of Palissy has nothing to say. The medallion has already changed hands, and the present owner asks 15,000 francs. Fifteen thousand francs! The artist, during his life, had trouble to sell the same for five or six francs."

Palma, Giacomo, called "Il Vecchio." Born at Serina, near Bergamo (about 1480–1528). He was Bergamesque by birth and name, but Venetian in his manner of painting. He was original, and if an imitator at all, it was of Gio. Bellini and Cima; he did his part with Giorgione and Titian to regenerate Venetian art. He was not great, but in the compass in which he worked, he was a fine designer, a good colorist, melodious in tone, and skilful in the management of light and shade. He was fond of natural backgrounds, and represented in them eternal summer. His female figures are his best works, and are not excelled in soft, richly blended tones, elegant bearing, and tasteful dress. We have no account of his having studied with any great master, or of his being employed by the state; but he was much patronized by the families of noble Venetians of Cornaro and Friuli, and dwelt much in their palaces. At the time of his death, he had no family but nephews and a niece, and was a member of the brotherhood of S. Spirito, in whose vaults, at S. Gregorio, at Venice, he desired to be buried. His pictures are numerous, and yet he left forty-four unfinished when he died. There are no large galleries in which they are not seen, and space for a general description of them cannot be given here; his altar-piece at S. Maria Formosa in Venice is in his best manner, and is generally called his masterpiece. The centre figure of S. Barbara can scarcely be too highly praised, and many of the surrounding figures are wonderfully excellent. This is especially true of the figure of the Virgin (in the pinnacle), bending over the dead Christ. This whole work displays his happy power of combining a bold touch with vigorous tint, and yet attaining to harmony and finished blending. The "Three Graces" at Dresden, said to represent his daughters, is too well known to require mention. It is said that Violante was his favorite, and the model for the celebrated S. Barbara; but there is a marked similarity in all his female figures. Vienna is rich in such as may be called portraits; there are also two beautiful ones at the Barberini and Sciarra palaces in Rome. Besides the large number of pictures assigned to Palma with good reason, there are many in European churches and galleries, catalogued as his, which are of doubtful origin.

Palma, Giacomo, called "Giovine" (1544–1628). This painter was mechanical in manner, but had some fine points. There are many works of his in the Acad. and churches of Venice, and some of the best are in the Pal. of the Doge. He loved to represent nude, or half nude mythological figures in the midst of pleasing landscapes. Bartsch describes twenty-seven etchings by this master.

THE THREE GRACES. BY PALMA VECCHIO.
Dresden Gall.

Palmaroli, Pietro. The picture restorer who, in 1811, transferred the celebrated "Descent from the Cross," by Daniele da Volterra, from the wall to canvas. He also transferred and restored many other pictures, a list of which is given by Nagler.

Palmezzano, Marco, born at Forli (1456 ?–1537 ?). A disciple of Melozzo of Forli. His pictures may be called geometrical. He illustrated the system which came to perfection under Correggio, the Carracci, and other *barocchi*. His drawing was correct and sculptural;

there is no flow of drapery, no atmosphere, no feeling for color. In ornamentation, such as tracery of stems and leaves on pilasters, figures supporting vases, etc., he was skilful and tasteful, but generally speaking, his pictures are lifeless and angular, with little charm of color. Many of his works are seen in European galleries. Forli is especially rich in his pictures, and among the most important of his labors are the frescoes in S. Girolamo, Forli, and the altar-piece in Orfanotrofio delle Michelline at Faenza. All his works have been attributed to his master, but it is now proved that great mistakes have been made in this way.

Palomino. See Velasco.

Panetti, Domenico, born at Ferrara (1460–1511 ?) His pictures are precise and rigid. Garofalo was his pupil, but after he visited Rome, Panetti studied his works with attention, and much improved his manner. The "Maries weeping over the Dead Christ," in the Berlin Mus., is the only work of his in any European Gall., of which I know.

Panicale, Masolino da, born at Florence (1403–1440). This painter is well known by his frescoes in the Carmine, and is reputed to have been the teacher of the great Masaccio. Masolino was a pupil of Ghiberti and Starnina. His own fame seems to have been lost in that of Masaccio, although his frescoes referred to above have been attributed to the more distinguished pupil, which proves a great resemblance of general effect and execution. Other works by Masolino have been brought to light in the college ch. of Castiglione d'Olona, near Milan.

Pannels, Willem, born at Antwerp about 1600. A painter and engraver, who is best known by his clever etchings, which are principally after Rubens, and his own designs. His drawing is often incorrect, but he had much vigor and spirit in execution.

Pannini, Gio. Paolo, born at Piacenza (1691–1764). An eminent painter of architectural subjects. His perspective was fine, and his works characterized by correctness and precision. He also introduced figures into his compositions. As a colorist, he cannot be especially commended. His works are numerous in the private collections of England, and are also seen in some palaces at Rome. They have been engraved by a number of excellent engravers, such as Lempereur, Le Bas, Bartolozzi, and others.

Pantoja, Juan de la Cruz, born at Madrid (1551–1610). This artist may be called the portrait painter of kings, for he was much employed by Philip II. and III. in painting numerous pictures of themselves and their families. Many of these are still seen in the galleries of Spain.

Papa, Simone, il Vecchio, born at Naples (1430?–1488). Said to have been a pupil of Il Zingaro. Worthy of notice on account of his imitation of the style of the Van Eycks. S. Michael, with

other saints and the donors of the picture, is perhaps his best work; it is in the Museo Borbonico.

Papa, Simone, il Giovine, born at Naples (1506–1569). Noticeable for the simplicity of his style among the Neapolitan mannerists of his day. His best works are in the ch. of Monte Oliveto at Naples.

Pape, Adrien de. This artist is almost unknown, but his two pictures in the Hague and Berlin museums prove him to have been one of the best *genre* painters of his time. He has been called a scholar of Gerard Dow.

Papias. A sculptor of Cyprus who, together with Aristeas, made the two statues of centaurs in the Capitoline Mus. They are of dark gray marble, and were found in the villa of Hadrian at Tivoli in 1746. They are supposed to be of the time of Hadrian, and as better statues than these have been found representing the same subject, it may be that they are not original works, but copies. They are inscribed, ΑΡΙCΤΕΑC ΚΑΙ ΠΑΠΙΑC ΑΦΡΟΔΙCΙΕΙC, and are of a good style of execution.

Papillon. The name of a family of wood-engravers who flourished from 1680 to 1775. The younger, Jean Baptiste Michel, was the more important. He attempted a revival of wood-engraving and wrote a history of that art, but it is comparatively worthless since the publication of better books on the same subject.

Parcellis, Jan, born at Leyden (about 1597–1641). A mediocre painter of marine views.

Parcellis, Julius, born at Leyderdorf, 1628. Pupil of the foregoing but a much better artist; indeed, his pictures are sometimes compared favorably with those of Willem van der Velde. His works are rare; there is one in the Berlin Gall. Both father and son signed their pictures with the initials, *J. P.*

Pareja, Juan de, born in Spanish America (1610–1670). The slave and color-grinder of Velasquez, he became secretly an artist, and on one occasion, when King Philip visited the studio of his master, he displayed a picture he had painted, and threw himself at the feet of his Majesty, begging pardon for his audacity. Both the King and Velasquez treated him most kindly, and it is said that he served his master until his death, although he was emancipated from slavery. He succeeded best in portraits. His works are not numerous; the most important are the "Calling of S. Matthew," in the Royal Gall. of Spain; the portrait of a Provincial of a religious order, in the Imperial Gall. of Russia; and a few others, at Madrid and Toledo. A portrait of Pareja painted by Velasquez was in the Gall. of Lord Radnor.

Parrocel, Joseph. The most important member of a family of painters and engravers who flourished in France from 1670 to about 1750. There are two battle scenes by Joseph Parrocel in the old Coll. of the Louvre. Charles, Ignatius, Pierre, and Stephen were of the same family, but all mediocre artists.

Pass or **Passe, Crispin de**, the Elder. This eminent engraver was the head of a family of artists, for he had three sons and a daughter who received their instruction from him and practised the art of engraving. The father and the son William were the most skilful artists, and their prints are much esteemed. The accounts of the life of the father are very unsatisfactory. The only thing upon which all agree is that he was instructed by Coornhaert. He went to England, but it is not known at what time. William resided in that country the greater part of his life. The portraits of these engravers are their most valuable prints. Crispin (the Younger), Simon, and Magdalene are the names of those not yet mentioned. Crispin left very few plates; those of the others are reputable, but not equal to the works of the father and the elder brother.

Passeri, Giambattista, born at Rome (1610–1679). He was a fond lover of Domenichino, with whom he lived at Frascati. He also painted the portrait of the great master (now in the Uffizi), and pronounced his funeral oration. Passeri was more a *genre* than an historical painter. He was president of the Acad. of S. Luke at Rome, and wrote upon art with great correctness. His chief work was called "Vite dé Pittori, Scultori, e Architetti, che hanno lavorato in Roma, e che son morti dal, 1641, al 1673."

Passerotti, Bartolomeo, born at Bologna (1520–1595). Pupil of Jacopo Vignola, with whom he visited Rome. After his return to Bologna he established an Acad., and Agostino Carracci was one of the pupils there. He excelled most in portraits, and by some has been esteemed second only to Titian in this department of painting. He was much employed for the Bolognese churches, and in them his altar-pieces are still seen. He studied anatomy very thoroughly, and left materials for a treatise on that subject. He had four sons who were artists. We have an account of a remarkable picture painted by Passerotti for Gio. Battista Deti. It represented Homer on the seashore with a gypsy, a dog, and some shells, while a large number of sailors in a boat are propounding a riddle to the great Greek. Homer was painted with Passerotti's own features. There are now two portraits of Passerotti in Europe, one being in the Florence Gall. and the other in a family picture in the Dresden Gall. Not long since a third one was found in an auction room in Boston. It has this inscription: —

BARTOᵉᵒ PASSEROTTI
FECI DI SUA MANO SUA
EFFIGE, DICTA D'ANI 51 IN
BOLOGNA.
DONATO DA ESSO A
MESER GIO. BATTA. DETI,
ADI 9, A.D. 1571.

Which translated reads, "Bartolomeo Passerotti painted with his hand his likeness at the age of 51 years, in Bologna. Presented by him to Mr. Giovanni Battista Deti on the ninth day of the year 1571;" and if genuine (which I have not heard doubted), it is a discovery of a real treasure. The inscription decides the time of his birth, which was not before known. So few of his portraits remain that it is difficult to do him justice, for we know not whether they are of his best style. The other works of his in Bologna have no especial merit, but the mannerists of his time were more excellent in portrait than in historical painting, for the reason that they were obliged to adhere to nature and lay aside their affectations in a good degree. It is seen by the inscription that this picture was painted for the same Deti for whom the Homer was done, and was probably a gift made in gratitude for his patronage. Passerotti was also a good engraver, and left a number of etchings. Bartsch describes fifteen of these and mentions others, and does not claim to give a complete catalogue. He says these prints have been much esteemed and have become very rare; more than two are seldom found in any one Coll., however rich.

Patavinus. See Avibus.

Patel. The name of two landscape painters who flourished in the latter part of the 17th century. They were father and son, and the former was the superior artist, although it is sometimes difficult to decide between them, as many of the pictures are not signed. The works of Patel are not uncommon in England, and are seen in the Louvre. The elder seems to have imitated Claude with good success. There are pictures of the "Four Seasons" in the Louvre, attributed to the son.

Pater, Jean Baptiste Joseph, born at Valenciennes (1696–1736). The works of this painter are too rare to be very well known. He chose the same class of subjects as Watteau, namely, fêtes champêtres and other merry scenes. His figures are especially pretty, and many of his heads are so nicely finished that they may be called fine miniatures. His landscapes are well arranged, but their color is not always pleasing; still the whole effect of his pictures is extremely satisfactory.

Patinier, Joachim, born at Dinant (1490–1545). This painter may be called the founder of the landscape painting of the Netherlands. He first made the representation of nature the principal part, and figures the accessories of his works. His earlier pictures are very defective in perspective, overloaded with details, and altogether unsatisfactory; his later ones are more truthful, and have a better feeling for effect. He was a man of dissolute habits and low tastes, and yet Albert Dürer was very fond of him and painted his portrait. His pictures are in the Antwerp, Brussels, and Vienna galleries.

Patras, Lambert. A bronze caster of Dinant who flourished

about 1112. The font at Liège from which the illustration is taken is a very important work of its kind. The bronze workers of Dinant were so skilful that in adjacent provinces all workmen in that art were known as Dinandiers.

Pauditz, Christopher. A native of Lower Saxony. Died 1666. He was an imitator and perhaps a pupil of Rembrandt. He was much patronized by Albrecht Sigismund, Duke of Bavaria, and Bishop of Freising. "Christ driving the Money-changers from the Temple" in the Cath. of Freising is the most important work by Pauditz. In the Gall. of Munich are two pictures of a "Wolf destroying a Lamb," one of which was painted by this artist in competition with an artist of Nurnberg. Neither one of them is excellent; that of Pauditz is the better of the two, but the judges did not so de-

RELIEF ON A BAPTISMAL BASIN. BY LAMBERT PATRAS, AFTER A.D. 1112. In S. Barthélemy, Liège.

cide, and it is said that he died in consequence of his disappointment and mortification.

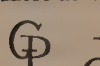
Pautre, Jean le, born at Paris (1617–1682). This engraver left an immense number of plates, probably 1500. They represent architectural designs, ornaments, altars, tombs, fountains, etc., and are executed with extraordinary facility.

Peale, Charles Wilson, born in Chesterton, Maryland (1741–1826). The life of this painter was quite remarkable, and full of interesting experiences. He possessed an unusual mechanical genius, and could work in leather, wood, or metal. The museum which he established in Philadelphia illustrated his enterprise and his desire to do good to all. But his decided taste was artistic, and he made pictures which proved his talent, before he received any instruction. He

studied under a German in Philadelphia, and with Copley in Boston. He then went to London and was instructed by West. During the Revolution he commanded a corps of volunteers, but at odd times in camp he painted portraits, and that of Washington as a Colonel of Virginia troops is the first authentic likeness of that great man, and was executed in 1772. This picture is well known from the numerous copies and engravings of it. He painted fourteen different pictures of Washington, the last one in 1783. For some time he was the only well-known portrait painter of America, and sitters came to him from all parts of the country, Canada, and the West Indies. He was versatile in his talents, and "sawed his own ivory for his miniatures, moulded the glasses, and made the shagreen cases." His son Rembrandt says of him, "His likenesses were strong, but never flattered; his execution spirited and natural." His last work was a full-length portrait of himself at the age of eighty-three years. His most interesting works are in Independence Hall, Philadelphia, and number 117 in all. Other valuable works of his are in the Acad. of Philadelphia; in the Coll. of Joseph Harrison of that city, and in the Gall. of the New York Historical Society.

Peale, Rembrandt, born in Bucks County, Pennsylvania (1787–1860). While young he was associated with his father, then studied with West in London, and spent a long time in Paris engaged in making portraits of eminent persons for his father's museum. He painted two historical subjects which were exhibited, "The Roman Daughter" and the "Court of Death," but devoted himself to portrait painting. When but eighteen, Washington paid him the compliment to sit to him, which so overcame him that he was forced to seek the assistance of the presence of his father. Later in life he made a portrait of Washington which is considered by many the best one ever painted, and of which Chief Justice Marshall said, "It is more Washington himself than any portrait I have ever seen." For a long time he was the only artist who had seen Washington. He made this picture from Houdon's bust and his recollections of his great subject. There have been many copies of it by himself and others. Some of his works are in the Philadelphia Acad. and the Gall. of the New York Historical Society.

Pellegrini, Gio. Antonio (1675–1741). His father was a glover of Padua who lived in Venice. The artist is claimed by both cities. He was distinguished in France for frescoes executed in a hall of the Hôtel de Mazarin (now the Library). His principal work is in San Mosè at Venice.



Pencz, George, born at Nuremberg (1500–1550). One of the best scholars of Albert Dürer; indeed, in engraving he is first among them. He went to Italy, where, in the study of the works of Raphael, he modified his manner, but still remained original and Netherlandish. His

historical works are very rare; there is a "S. Jerome" in the Chapel of S. Maurice, at Nuremberg, which is an excellent picture; a "Venus and Cupid," in the Munich Gall., is graceful and pleasing. His portraits are more numerous, and some of them are masterly. Among the best are three in the Berlin Mus., one in the Landauer Brüderhaus at Nuremberg, and that of Erasmus of Rotterdam at Windsor Castle. He studied engraving under Marc Antonio, and closely attained to the excellence of that master, as may be seen in his plate of the "Taking of Carthage," after Giulio Romano, the only engraving he made after any composition not his own. His plates of portraits were very fine; a series illustrative of the story of Tobit are tender and beautiful, a German conception, treated with Italian grace. Bartsch describes 126 prints by Pencz, and Nagler adds three to the list.

Pennacchi, Pietro Maria, born at Treviso (1464–1528). The earlier works of this painter are really remarkable for their German type, and some of them have been marked with the monogram of Dürer. He went to Venice, and his manner so changed that it is difficult to believe the later works of his life to be by the same hand. Most of his pictures are in Treviso and Venice. One of his early style is in the Berlin Mus., and represents the Saviour supported in the tomb by two angels. It is remarkable for its patient finish and its ugliness.

Pennacchi, Girolamo di Pier' Maria (1497–1545). Son and pupil of the preceding, whom he surpassed. His pictures are principally in Treviso, Venice, and Bologna, in which last city he painted much for the churches. His works are rare in public galleries; the National Gall. and the Hermitage have pictures by him. After his early studies in Venice, he modified his manner by familiarity with works of Raphael and other painters, but he always remained essentially Venetian. He was a friend of Sansovino, Titian, and Aretino, and some particulars concerning him are contained in letters of the latter. During his last stay in Venice, 1535–1538, he painted many palaces; in 1542 he was appointed architect to Henry VIII. of England, and made plans for a residence for that King. In 1544 he was made an engineer, and commanded the works in the siege of Boulogne. He was throwing a portable bridge over one of the ditches before that place when he was killed by a cannon-ball.

Penni, Gianfrancesco, born at Florence (1488–1528). A favorite pupil of Raphael's and one of the heirs to his estate; he also acted as his steward, and on this account was called Il Fattore. He assisted Raphael in many important works, such as the Cartoons, the pictures in the Loggie of the Vatican, the story of Cupid and Psyche at the Farnesina, and others. He left very few original works, but he executed fine copies of the works of his master. With

Giulio Romano he was employed to finish the "History of Constantine," commenced by Raphael. The "Baptism of Constantine" and the "Donation of Rome to Pope Sylvester" were by Penni. The Marquis del Vasto invited him to Naples, where he died from the effect of the climate.

Penni, Luca. Brother of the preceding. He studied a short time under Raphael and then with Perino del Vaga. He went to England in the reign of Henry VIII., and then to France, where he painted with Il Rosso. After his return to Italy he applied himself to engraving, chiefly after Il Rosso and Primaticcio.

Penny, Edward, born at Knutsford in Cheshire (1714–1791). Pupil of Hudson and Benefiali. His best works were small portraits, which were much admired. He was one of the original members, and the first professor of painting in the Royal Acad. He read an annual course of lectures there until 1783, when he resigned on account of his health. Some of his historical subjects were engraved, and the print of the "Death of General Wolfe" had a large sale.

Pepyn, Martin, born at Antwerp (1575–1647). He was but a second-rate artist, as may be seen by his works in the Antwerp Mus. Some of his heads, however, are elevated in expression, animated, and life-like. A female portrait in the Aremberg Gall. is one of his best pictures.

Pereda, Antonio, born at Valladolid (1599–1669). Pupil of Pedro de las Cuevas, and a great historical painter in his day. His drawing was correct, his color Venetian, and he painted with a beautiful impasto. There are now but few pictures which can be positively called his; two in the Madrid Gall., one in the Esterhazy Coll. at Vienna, and three or four at Munich, are nearly all that can be named with assurance. It is said of him that having married a lady of rank, who insisted upon having her dueña always with her, and not being able to afford such an appendage, he painted an old lady with spectacles, sitting and sewing; all visitors saluted her as they passed, and believed her too deaf or too discreet to notice their movements.

Perelle, Gabriel, born at Paris (1610–1675 ?). An eminent engraver. He was assisted by his sons, Adam and Nicholas. Perelle used both the point and graver, and executed with much taste. His best plates were landscapes. He composed in a pleasing manner, and made a variety in his pictures by the introduction of ruins and various accessories.

Pereyra, Manuel (1614–1667). A Portuguese sculptor who settled at Madrid, and became so distinguished as to be considered one of the most talented artists of his nation. His works were numerous. One of the best is a statue of Christ in the ch. of the Rosary at Madrid. He became blind, but continued to model, and it is said

that a statue of S. John, which was executed from his model, made without sight, was one of his finest works.

Perugino, Pietro, born at Citta della Pieve (1446–1524). His father's name was Christoforo Vannucci, who was of respectable family, but had a number of children to provide for. The little Pietro was apprenticed to a master in Perugia before he was nine years old, and took his name from that city. He became the associate of Piero della Francesca, and at length in Florence probably studied under Verrocchio together with Leonardo, whose friend he was. Perugino is considered the founder of that style of painting

MADONNA. BY PERUGINO.
In the Pitti Gall., Florence.

which Raphael perfected. He brought his figures out from the background, rounded them and threw them into bold relief by means of strong shadows. He did not huddle numerous figures together, as had been the custom in Florence, but produced well arranged and more complete groups. Considering his advance upon what had preceded him, it is scarcely possible to say too much in his praise; and yet his works leave so much to be desired. The truth is, that by nature he was rough; by some he is accused of being intensely mercenary, of atheism, and the most unlovely traits; but it is not necessary to believe all this in order to account for the want we feel in his pictures; it can all be explained in the fact that he did not conceive in his soul

the spiritual, or even the most tender view of his subjects. How then could he do more than he has done? In technicalities he excelled, and did much to make ready for that great master who, in the thirty-seven years he had to live, had no time to work up to the excellence which Perugino, as his teacher, was able to impart to him. The works of his middle life are the best, for in his later years his pictures are unceasing repetitions of the same subject, and have no charm of sufficient depth to awake the best and truest emotions of the heart. The Umbrians were all characterized by simplicity and devoutness in their pictures, and were noticeable beyond their contemporaries for their brilliancy of color; in all these points, Perugino maintained the reputation of his school. The wall painting in the Sistine chapel, representing the "Delivery of the Keys to S. Peter;" the Madonna and four saints in the Vatican Gall.; the "Descent from the Cross," in the Pitti Gall.; the "Adoration of the Magi," in S. Francesco del Monte at Perugia; and the "Virgin adoring the Child," in the National Gall., are among his best works, but there is no public collection of any importance in Europe without the pictures of Perugino, and many are in private galleries.

Peruzzi, Baldassare, born at Siena (1481–1537). In 1501 he was employed to paint in the cathedral, which proves his early ability. In 1504 he went to Rome, where he eventually became a famous architect and painter. His life was eventful and full of interest, and deserves to be studied at greater length than it is possible to give it here. The building of the Villa Farnesina for the Siena banker, Chigi, has perhaps done more than any other work of his to give him a great and lasting reputation. He was its architect, and also executed many of its decorations. Time has so destroyed or defaced them, that now we can scarcely judge of their merit, but the high praise they gained for him in his own art-favored time is well known to us. He was a man of great compass; an architect, mathematician, thorough master of perspective, a sculptor, and a painter. We cannot say that he was classic, and yet he approaches being so, just as Etruscan art is related to that of Greece. He does not stand on a level with Leonardo, Michael Angelo, and Raphael, but he presses hard upon them. He did much work in Rome; adorned the fronts of palaces, painted frescoes, etc., etc., but he can be best studied by us in S. Maria della Pace, where he labored about 1517. Here he painted numerous scenes from the Old Testament, and the Virgin with SS. Catherine and Brigitta. These show the hand of a great master, and in painting, he seemed to have reached his utmost height, for he never excelled them. In 1520 he succeeded Raphael as architect of S. Peter's. In the next year, he visited Bologna, where he made designs for various architectural works. During the sack of Rome, 1527, Peruzzi was seized, and plundered of all he possessed. At length he made his way to Siena, and was engaged by the gov-

ernment at a salary of five scudi per month. While there, he was chiefly employed in revising old fortresses, or planning new ones. In 1535 he returned to Rome and devoted himself exclusively to architecture until his death, two years later. The few pictures he painted while in Siena only show his decline from the height he attained in S. Maria della Pace. His paintings are rare in galleries; there are some attributed to him that are of doubtful origin. Peruzzi was the last great Sienese painter. He was buried near Raphael in the Rotunda at Rome.

Pesaro, or Il Pesarese. See Cantarini.

Pesello. There were two artists of this name. There are very conflicting accounts of the elder, concerning his name and time of birth. By some he is called Francesco, and by others Giuliano. Several authorities agree that he lived from 1380 to 1457. He painted animals mostly, and is said to have kept numbers of them in his house — even wild beasts — for the purpose of painting from nature. Francesco Pesello, called Pesellino, born at Florence (1426–1457), was a son of the preceding and a pupil of Fra Filippo Lippi. His works are very rare, but may be seen in the Florentine Acad., the Louvre, and the Liverpool Institution. There is also a gradino in the Casa Buonarotti, at Florence, representing stories in the life of S. Niccolo. He had variety of invention, animation, and force, and a highly finished execution.

Pesne, Jean, born at Rouen (1623–1700). An engraver who is more remarkable for the exactness with which he imitated the different masters after whom he engraved, than for any agreeable traits of his own. He left a large number of plates, many of them after the works of Niccolo Poussin.

Peters, Bonaventura, born at Antwerp (1614–1653). A painter of marine views. His works have a poetic character, but are not always true to nature. They are very rare in galleries, although Vienna is an exception in this, and has five of his pictures.

Peters, Jan, born at Antwerp (1625–1677). Brother of Bonaventura and a painter of similar subjects.

Petitot, John, the Elder, born at Geneva (1607–1691). A celebrated enamel painter. Some of his miniature copies of the portraits of Vandyck were very beautiful. He was a favorite of Charles I. and Louis XIV. Many of his miniatures are in the Mus. at Paris. He requested permission of Louis to return to Switzerland, which was granted him, after an absence of thirty-six years or more. Bordier, a brother-in-law of Petitot's, was his assistant, but his fame is lost in that of Petitot, who may be called the inventor of enamel painting, as he first brought it to perfection. John Petitot, the Younger, was very inferior to his father, by whom he was instructed.

Phidias, born at Athens about 500 B. C. Son of Charmides. He first turned his attention to painting, but afterwards to sculpture,

and became the greatest artist (in this department) that the world has ever seen. He was a favorite with Pericles, and in the works which he had executed for the adornment of Athens Phidias found full scope for his powers. Many of his statues were *chryselephantine*, and the two most wonderful ones were the "Minerva" of the Parthenon, and the "Olympian Jupiter" at Elis. His adornment of the Parthenon was wonderful in beauty of design and execution, and if any work of his hand still remains, it must be seen in some of the statues and relievi which ornamented the exterior of this temple. These are wonderfully beautiful and truthful; they display a perfect knowledge of anatomy, a skilful management of drapery, and a grand simplicity of style. They are also worthy of notice for the perfect management of relief shown in them, both of *alto* as seen in the metopes, and of *basso* in the frieze. The crowds of figures, both walking and riding, with animals for sacrifice, etc., etc., cannot be too much commended in their arrangement. He was accused of various crimes by the enemies of Pericles, was imprisoned, and died, it is said, of poison.

Phillips, Thomas, born at Dudley in Warwickshire (1770–1845). An eminent portrait painter. Some of the most noted men of his time sat to him, such as Lord Byron, Lord Brougham, Tom Moore, Southey, Coleridge, and many others. In 1824 he succeeded Fuseli as Professor of Painting in the Acad., which office he held eight years. His portraits have been called "the Vandycks of England."

Piazza. The name of a family of artists of Lodi who flourished from 1490 to 1556. Albertino and Martino were the elder ones, and never rose above mediocrity. Some of their works are still seen in Lodi. Calisto, son of Albertino, was the most excellent artist of his name. He was a pupil of Romanino of Brescia. Some of his earlier pictures are in this city, but his best works are in Lodi in the ch. "dell' Incoronata." They represent scenes in the life of S. John Baptist, and are characterized by great purity and depth of sentiment.

Picart, Étienne, born at Paris (1631–1721). This engraver was called "the Roman." He has left a great number of plates. He was employed to engrave (together with other artists) the pictures in the King of France's Coll. His plates are not without grave faults.

Pigalle, Jean Baptiste, born at Paris (1714–1785). This celebrated sculptor first established his reputation by his statue of Mercury, but his *chef-d'œuvre* is the tomb of Maréchal Moritz of Saxony, in the ch. of S. Thomas at Strasburg. The soldier is represented in his own costume, about to enter a tomb, on one side of which stands Death as a skeleton, and on the other side Hercules mourning. An impersonation of France endeavors to hold him back from the tomb, and a Genius attends with an inverted torch. There are also many emblems and military trophies as accessories. This

sculpture has been engraved several times. Pigalle was much employed by Mme. de Pompadour, of whom he made a statue. His finest work in Paris is the tomb of Comte d'Harcourt, in Notre Dame.

Pilgrim, Hans Ulrich, or **Hans Ulrich Vaechtlein**. Known as "the Master of the crossed Staves," was a skilful engraver. The time of his birth is unknown. It is believed that he lived principally in Strasburg. In Germany he is considered the inventor of engraving *en camaïeu*. Eleven of his plates are known, and are exact in design and well executed.

Pilon, Germain, died 1590. A French sculptor whose works are seen at the Louvre, the ch. of S. Denis, etc.

Pineda, Bernardo Simon, is principally known as the architect of the Hospital of Charity at the time of its rebuilding. He employed the chisel of Roldan in sculptural decoration, and defrauded him in his division of the payments. Pineda was also much employed in the Cath. of Seville, when it was prepared for the reception of S. Ferdinand.

Pinelli, Bartolommeo, died 1835. An engraver who resided chiefly at Rome. His etchings of Roman history, Italian costumes, manners, etc., are numerous and well known. He also etched views in the neighborhood of Rome, with groups of banditti, to the number of 200. His drawings in chalk and water-colors are much esteemed and are very spirited in execution.

Pinturicchio, Bernardino, born at Perugia (1454–1513). He was often called Sordicchio, from his deafness and insignificant appearance, but Pinturicchio was his usual name. He was a partner of Perugino. His earlier works no longer exist. He never perfected himself in the use of oil mediums, but was confined almost entirely to tempera. He went to Rome and probably labored with Perugino in the Sixtine chapel. He afterwards executed almost numberless frescoes in the churches and palaces of that city. He was first patronized by the Rovere, and then by the Piccolomini. For Alexander VI. he decorated the Apartamento Borgia in the Vatican; five of these rooms still remain in their original state. His pictures in the Castle of S. Angelo have been completely destroyed. During his engagements in Rome he went twice to Orvieto for the execution of commissions there. The amount of his labors was surprising, but is explained by his great facility of execution and the employment of many assistants. He was not original in his compositions; he loved landscapes, but he cumbered them with too much detail; his figures of virgins, infants, and angels have a certain coarseness; he used too much gilt and ornamentation; his draperies were full, but often badly cast; his works are either too gaudy or very sombre, no pleasing medium seeming to suggest itself to him; his flesh has the red outlines of the earliest tempera; and yet with all these faults he painted at a time when the great precepts of art were well known, and his works are

good exponents of skilled labor in art without any striking or exceptional power in the artist. It is scarcely possible here to give more than a list of the churches in which he painted; in Rome they were the Araceli, S. Cecilia in Trastevere, Santa Croce in Gerusalemme, and S. Onofrio. In 1496 he returned to Perugia and undertook an altar-piece for S. Maria de' Fossi (now S. Anna), to be completed in two years. This is the most finished of his works, and more full of feeling than any other. He next adorned the collegiate ch. of Spello; these works are fast disappearing from the effects of dampness. He was next called to Siena by Card. Francesco Piccolomini, to decorate the Library of the Duomo. Here he painted the ceiling in a variety of designs, with the shield and arms of the Piccolomini in the centre; and the walls with ten scenes from the life of Æneas Sylvius or Pius II. This work was commenced in 1503, but was interrupted by deaths in the family of his patron, and was not completed until 1507, he having filled various other commissions in the mean time. It is said with great probability that he was assisted in the Library by the young Raphael, and some critics have been wont to attribute the best features of all Pinturicchio's pictures to aid from the same source. But this should not be so. They were associated more or less, without doubt, and it is not improbable that Raphael was one of the many assistants whom the master hired in Perugia for his work in Siena; but there are many reasons why the credit of the best of Pinturicchio should not be given to Sanzio, who certainly does not need any such praise. There are many circumstances connected with certain cartoons, many similarities of figures in the works of the two masters, which make us feel sure of their association, but these Siena frescoes are conceived in the system of Pinturicchio. This library is one of the few Italian halls that retain their original character. The frescoes are discolored and injured in parts, but are, on the whole, fairly preserved. It is probable that after the completion of these works the master went to Rome, and returned to Siena in 1509 with Signorelli, who stood as godfather to the son born to Pinturicchio in the beginning of that year. He then probably entered the service of Pandolfo Petrucci. His last authentic picture is now in the Palazzo Borromeo at Milan, and is a cabinet size of "Christ bearing his Cross." It was painted in 1513, the year of his death. Dreadful stories have been told of the manner in which his wife Grania treated him. It is said that when very sick she left him to die of starvation, but this lacks confirmation. His works are seen in all large, and in some smaller collections of Europe.

Piombo, Fra Sebastiano del, real name Luciani. Born at Venice (1485–1547). In early life he was destined by his father to be a musician, but he decided for himself to be a painter, and gained his knowledge of his art from Gio. Bellini and Giorgione. He excelled in coloring and in breadth of chiaro-scuro. From the very first it

was evident that he lacked the gift of composition, and though he struggled manfully, this want and that of elevation seemed to define the position he must hold as a painter. This inability to design great subjects did not affect his power to paint portraits; his works in this department were magnificent. That of Andrea Doria in the Doria Pal., is by some considered the finest portrait in the world. I believe it is no longer to be seen by travellers. A cardinal in the Studj Gall. at Naples, a female portrait in the Uffizi, one in the National Gall., and one in the Städel Mus. at Frankfort should be mentioned. The last two are claimed to represent Giulia Gonzaga, the most beautiful woman in Italy. In 1533 Ippolito de' Medici, who was madly in love with her, sent Sebastian with an armed force to Fondi to paint her portrait; it was completed in a month, and was sometimes called the best that he had painted. The picture was sent to Francis I. at Paris, but its present place is not positively known. The fame of his portraits is all his own, but this is not true of his other works, for it is said that after he went to Rome, Michael Angelo assisted him with designs which he magnificently colored. They were certainly ardent friends, and there were some good reasons for it. They were alike in temperament, impulsive, and realistic; they loved nature alike; they hated Raphael together; they equally detested monks and friars; they both loved out-door sketching for a recreation; they were alike in their muscular forms, and both were left-handed. Sebastian went to Rome by invitation of Agostino Chigi; he first painted in the Farnesina, which Peruzzi had designed, and, together with Raphael, had adorned for the luxurious banker. Here the inferiority of Sebastian was apparent, and he endeavored to improve by study under Buonarotti. It is said that on account of the growing fame of Raphael, Buonarotti determined to assist Sebastian, and so designed for him to color. Card. Giulio de' Medici gave orders to Raphael and Sebastian for pictures of the same size; they were the "Transfiguration" and the "Resurrection of Lazarus." When completed they were exhibited, and even by the side of the transcendent beauty of Raphael's work, the "Lazarus" was much admired. It is certainly in the very spirit of Michael Angelo. It was one of the important works of the 16th century. It was sent to Narbonne by the Cardinal, and is now in the National Gall. After the death of Raphael, Sebastian was called the first painter in Rome. His works were numerous; some fine ones are in Madrid and St. Petersburg; many are in Venice, and they are seen in several Continental galleries. When he was made *piombatore* it was necessary for him to be an ecclesiastic, and his name of Luciano was given up for that by which he is best known, Fra Sebastiano del Piombo. He wrote to Michael Angelo, "If you were to see me as an honorable lord, you would laugh at me. I am the finest ecclesiastic in all Rome. Such a thing had never come into my mind. But God

be praised in eternity! He seemed especially to have thus decreed it. And, therefore, so be it." It is not strange that he should have been thus resigned to a high office with the salary of 800 scudi a year! It is said that Sebastian and Michael Angelo disagreed con-

RAISING OF LAZARUS. BY SEBASTIAN DEL PIOMBO.
In the National Gall.

cerning the painting of the "Last Judgment," which caused a continued coldness between them, but this needs confirmation, and may well be doubted, since Vasari did not mention it.

Piranesi, Gio. Battista, born at Venice (1721–1779). An emi-

nent designer and engraver of ruins, architectural subjects, etc. He has been called the "Rembrandt of Architecture," on account of his admirable management of light and shade, which gave force and vigor to his works. His pictures of ancient ruins are not always exact, as his imagination was indulged to some extent, even in representing what was before him. He was of a fiery temper, and disagreed seriously with Lord Charlemont, so that he cut out the arms of that nobleman where he had engraved them in his plates, and substituted other designs in their places. He was a member of the London Society of Antiquaries. His son took his father's plates to Paris, where he went as minister for the Roman Republic. After the son's death in 1810, they were purchased by Didot, but now belong to the government of Rome, and are in the Vatican. They number nearly 2000. His son Francesco and his daughter Laura also engraved the same class of subjects as did the father.

Pisanello. Real name Vittore Pisano. Born at Verona. There is much uncertainty concerning the birth, education, etc., of this painter. It is said that he painted with Gentile da Fabriano in the Lateran, and that he died in 1451. Many of his works are preserved in Verona, his native city, and show him to have been a graceful and attractive painter.

Pisano, Niccola, born at Pisa (about 1206–1278). According to the custom of his time he was both architect and sculptor. At the early age of fifteen he was appointed architect to Frederic II., with whom he went to Naples. In the service of this sovereign he passed ten years, and then went to Padua, where he made the design for the Basilica di S. Antonio. The first known attempt which he made as a sculptor resulted in his alto-rilievo of the "Deposition from the Cross," which now fills a lunette over a door of the Cath. of S. Martino at Lucca. This is most excellent as the work of an untutored artist, as he was at that time, and it shines by comparison with works of his contemporaries which are near it. The statuettes of the Misericordia Vecchia at Florence are of about the same merit as this bas-relief. In 1248 Niccola went to Florence to assist the Ghibellines in their work of destruction; he was commissioned to overturn the tower called Guardamorto, in such a way as to destroy the Baptistery; he overturned the tower, but it did not fall in the anticipated direction, and we may believe that this was in accordance with his intention, although it was attributed to a special miracle, by Villani. During the twelve succeeding years he was employed in making designs for the building and remodelling of many churches and palaces. The ch. of Santa Trinità at Florence is one of the best known of his works of this period. In 1260 Niccola established his fame as a sculptor by the magnificent pulpit which he executed for the Baptistery at Pisa. Of course marks of his comparative inexperience can be found in this work, but taken all in all it almost challenges criti-

cism. His next work was the "Arca di S. Domenico," at Bologna, which is now surrounded with a maze of beautiful sculptures of which the "Arca" is the centre, and is of great interest as illustrating the art of the 13th century. In 1266 Niccola went to Siena to make the pulpit for the Duomo. This is similar to that of Pisa in many ways, but not as effective, because surrounded by other objects of interest, and in a larger space, while at Pisa the pulpit seems almost

THE ADORATION OF THE KINGS. BY NICCOLA PISANO, IN 1260.
A Relief from the Pulpit in the Baptistery at Pisa.

the only thing to attract the attention. In 1269 he was commissioned to build the Abbey and Convent of La Scorgola, which are now in ruins. In 1274 he commenced the fountain of Perugia, which was his last work. The authorities of the city made severe laws for its preservation, and it was considered the most precious possession of the city. In 1278 Niccola died, after a life of great usefulness, for his influence had been felt through all Italy. His services could

never be estimated; he had founded a new school of sculpture; had put behind him the standards of barbarism; in architecture, too, the same may be said, and in the words of Mr. Perkins, "He was truly a great man, one to whom the world owes an eternal debt of gratitude, and who looms up in gigantic proportions through the mist of five centuries, holding the same relation to Italian art which Dante holds to Italian literature." In his life he was respected and loved by all who came in contact with him, be it as patron, friend, or servant.

Pisano, Gio., born at Pisa (about 1240–1320). He seems to have inherited much of his father's genius, but had an entirely different taste. Gothic architecture was his choice, and he was fond of exaggeration and fantastic action and expression in sculpture. He worked much under Niccola, and assisted him with the Perugian fountain. As early as the making of the Siena pulpit, he was a master in his own right, and went in 1268 to Naples to fulfil a commission from the Franciscans there; he also designed the Episcopal Palace. After the death of Niccola, the Pisans were anxious to have Giovanni remain in his native city, where he executed important works. The ch. of S. Maria della Spina was the first example in Italy of the pointed architecture, and is a most pleasing one. In 1278 he was chosen to build the Pisan Campo Santo; it was the first and the most beautiful one of all Italy. It is too well known to be described in our limited space, but it seems that nothing could have been more fitting for its purpose than the plan which he adopted. Many of the sculptures here were also by his hand. The representation of Pisa was the first attempt at making large statues in Italy, since the days of Constantine. It is a strange, and in many respects an unlovely work; and yet it has great intensity of expression in its principal figure, and displays the originality of Giovanni. He gained much reputation from this, and in 1286 went to Siena, where he was commissioned to build the façade of the cathedral. The people of Siena were very desirous that he should fix his home there; the magistrates made him a citizen and exempted him from taxes for life; but he remained only three years, and went next to Perugia. In this city he made a monument to Urban IV., which no longer exists. From this time, he devoted himself almost wholly to sculpture. At Arezzo, he made the shrine of S. Donato for the cathedral, which cost (including jewels for the Madonna, enamels, and silver bas-reliefs) 30,000 florins. It was a superb work of art. His next work was done as a rival to "Il Tedesco," a sculptor who had made a pulpit for the ch. of S. Giovanni at Pistoja, which was much praised. A new pulpit was also to be made for the ch. of S. Andrea, and there were those in Pistoja who had so admired Niccola Pisano that they desired to have his son to do it; he excelled his rival in every way, and fully supported the reputation he had already gained. Our artist now went to Florence. This was a prosperous time there, and Giovanni remained two years;

but in spite of his reputation, he received but one order during that time. In 1305 he was commissioned to make the monument of Pope Benedict XI., still remaining in S. Domenico at Perugia; and somewhat later, another monument of S. Margaret in the ch. of that saint, at Cortona. The general arrangement of the two was similar, and in both cases angels were holding back curtains and regarding the figures with sorrow. In 1312 he commenced rebuilding the Cath. of Prato. He did not live to see it completed, but his designs were carried out with precision. He had neither the dignity nor the feeling for beauty which Niccola so largely possessed; but his style is uncommon and very dramatic, and could not have belonged to a man of inconsiderable genius. He had many pupils, among whom was the distinguished Andrea Pisano.

Pisano, Andrea (1270–1345). His works as an architect were very few, and as a sculptor, they were not numerous. He spent some time in Venice. He gained a great reputation as a bronze-caster, and was intrusted with the execution of the gates to the Baptistery of Florence. On this work his fame almost entirely rests. They are now displaced by Ghiberti's gates, but when they were completed in 1339, all Florence was in an ecstasy regarding them, and the Signory went in state to praise him, and did him the honor to make him a citizen. It was not the custom of the Signory to leave the Palazzo Vecchio in a body, except on the most solemn and important occasions. He may be regarded as the reviver of bronze sculpture, which had constantly declined from the antique, and in which no work had been produced at all comparable with the gate of Andrea Pisano.

Pitau, Nicholas, born at Antwerp (1633–1696 ?). An engraver of historical subjects after various masters. His plates were numerous and are held in well deserved estimation.

Ploos. See Amstel.

Poccetti. See Barbatelli.

Poel, Egbert van der. Flourished about 1660. Many of his pictures are rude and false in effect, but a few are surprisingly better. The best were conflagrations. His works are seen in the Louvre, Amsterdam Mus., and the Mus. at the Hague.

Poelemberg, Kornelis, born at Utrecht (1586–1660). Pupil of Abraham Bloemaert; he visited Rome, where he adopted, as far as he was able, the elegance of the Italian school. He represented many stories from sacred history and from mythology, with nude figures in richly colored landscapes. His execution was extremely labored and finished. His least commendable feature is his drawing. His works are in nearly all European galleries. The "Annunciation to the Shepherds," in the Louvre, is one of his best pictures.

Poilly, Francis, the Elder, born at Abbeville (1622–1693). This eminent engraver, whose works are deservedly esteemed, left about

400 plates, including those executed by his pupils under his supervision. Nagler describes 170 which he believes to be entirely his own. They are so uniform in style, that it is difficult to select a *chef-d'œuvre*. The choice seems to depend upon the taste of each one who judges. That of the "Flight to Egypt," after Guido, and the "Holy Family," after Raphael, are almost universal favorites. "S. Charles Borromeus administering the Sacrament," after Mignard is very fine. There were several other engravers of the same name and family.

Polidoro. See Caldara.

Pollaiuolo, Antonio and **Piero**, born in Florence in 1433 and 1443. Antonio died in 1498, but the time of Piero's death is not known. They were goldsmiths and workers in bronze and silver ornaments, and also painters. Their pictures were much affected by their other occupations, and seemed to be copies of their other works; even the colors were such as to suggest bronze and silver ornaments. These brothers excelled especially in the knowledge of anatomy, and it is said that Antonio was the first artist who dissected the human body in order to know how to represent it. Their most excellent productions represented contests of strength and muscular action, such as "Hercules and Hydra," and the "Death of Antæus." This is less true of Piero than Antonio, but applies to both. Antonio is celebrated as the best goldsmith of his time, and he received many important commissions from church and state. He was constantly in communication with Lorenzo de' Medici regarding his art and matters related thereto. He made bronze monuments for the Popes Sixtus IV. and Innocent VIII. The first is now in the Chapel of the Sacrament in S. Peter's. In painting, their model was Andrea del Castagno. It is difficult to separate their works and say to which of the brothers particular ones belong, but it is safe to say that those which are most pictorial in character were done by Piero. Their masterpiece is, without doubt, the "S. Sebastian" in the National Gall. It is a fine work, without being refined or in the least idealistic; it has been unduly praised by some writers. The "Archangel and Tobit," in the Gall. of Turin, is an excellent example of their manner. Their pictures are in the different galleries of Florence, in Berlin, Munich, and Modena.

Polycleitus, the Elder. This celebrated statuary was probably a native of Sicyon and a citizen of Argos. He was the pupil of Ageladas and fellow-pupil of Phidias and Myron. His time was, as nearly as can be told, B. C. 452–412. The difference between Phidias and Polycleitus was, that the former was perfect in his representations of the gods, and the latter in those of men, and each one was preferred before the other according to the taste of the person judging. Polycleitus received the highest encomiums of praise from Pliny, Cicero, Dionysius of Halicarnassus, Quintilian, etc. He

was a worker in marble and bronze, an architect, and a toreutic artist. He also wrote a treatise on the proportions of the human body, called Κανών, and made a statue of the same name, in which his theory was exemplified. Regarding his works which remain there has been much discussion. I agree with Lübke, who believes

HEAD OF JUNO.
Ludovisi Villa, Rome.

the Berlin "Amazon," and the copy in the Braccio Nuovo, to be Polycletan; the head of Juno, in the Villa Ludovisi, is attributed to this artist; we give an engraving of it, but doubt its being by Polycleitus. He had many pupils, and exercised great influence upon the school of Argos.

Polydorus. See Agesander.

Ponte, Francisco da, Jacopo da, Francisco da, Gio. Batista da, Leandro da, Girolamo da. See Bassano.

Pontius, Paul, born at Antwerp about 1596. Pupil of Lucas Vorsterman. He was one of the very best Flemish engravers, and his plates are much esteemed. He made many engravings after Rubens and Vandyck. He seemed fully to imbibe the spirit of Rubens, who was his friend, and, in truth, he adapted himself wonderfully to whatever artist he copied.

Pontormo. See Carucci.

Ponzio. This sculptor is the "Maître Ponce" of the French, and probably identical with Ponce Jacquio. His works are at the Louvre and at S. Denis.

Pordenone, Gio. Antonio Licinio Regillo da, born at Pordenone (1484–1539). He was of the same class of painters as Giorgione and Titian, and may perhaps be called a rival of the latter. His composition was very simple; his heads rarely speak of deep passion; and his chief excellence was color. He painted flesh with a marvellous softness. His portraits were fine, and he frequently represented several persons on one canvas. We have very few easel pictures by Pordenone, and those which are attributed to him in galleries, are oftentimes proved not to be his, or are under so much doubt, that it is unsafe to risk a list of them. The "Glory of S. Lorenzo Giustiniani," in the Acad. of Venice, is one of his finest works. Much has been said of the "Woman taken in Adultery," in the Berlin Mus., but it is so repainted (the heads of the Saviour and the Woman being almost new), that it can do little honor to any artist of the 16th century. His frescoes at Venice have nearly all perished.

Porta, Baccio della, Fra Bartolommeo, or **Il Frate,** born at Savignano (1469–1517). He was a pupil of Cosimo Roselli in Florence, and lived near the gate of S. Piero, from which circumstance was derived his name of della Porta. He was the intimate friend of Mariotto Albertinelli. He had acquired great fame for the beauty of his Madonnas, and had been commissioned to execute a fresco of the "Last Judgment" in the Convent of S. Marco, about the time when Savonarola went to Florence to preach against the sinfulness of the city. Bartolommeo became the earnest friend of the preacher, and was so carried away by his influence, that he burned all his studies and drawings of profane subjects and those which represented nude figures. He abandoned his art, and spent his time in the society of the enthusiast. When at length Savonarola was seized, tortured, and burned, Bartolommeo took the vows of a Dominican friar, and left his unfinished pictures to be completed by Albertinelli. During four years he led a most austere life, never touching his pencil. His superior then commanded his practice of his art, and he resumed it with languor and entire want of interest. About this

time Raphael arrived in Florence; he was but twenty-one, but already a great painter; he visited the friar's cell, and a deep friendship between the two was the consequence; to this we owe the after works of Fra Bartolommeo. Raphael instructed him in perspective, and he in turn gave new ideas of drapery to Raphael. Fra Bartolommeo was the first to employ lay figures in the study of drapery; he also imparted to Raphael his mode of coloring. The examination of the works of these painters will prove that from this time both of them produced more excellent pictures than they had done before; the friar had caught an intellectual grace from his young friend, and Raphael had advanced in color and drapery. About 1513, Fra

THE DESCENT FROM THE CROSS. BY FRA BARTOLOMMEO.
In the Pitti Gall.

Bartolommeo was allowed to go to Rome. This visit was doubtless a deep joy to him, but the beauties of what he saw so far exceeded his imaginations, that he seems to have been stupefied; he made no attempt to equal or excel the artists about him, and only commenced two figures of SS. Peter and Paul, which Raphael finished after his return to Florence. When once more in his convent, Bartolommeo showed the benefit he had received, and executed the "Madonna della Misericordia," now at Lucca, and considered by many as his most important work. It had been said that he could do nothing grand; he now painted the "S. Mark" which is in the Pitti Pal., and is so simply grand as to be compared to the remains of Grecian art. He only lived four years after going to Rome, and died at a time

when his powers seemed daily increasing. His character was impressed on all his works; when Savonarola was seized he hid himself, and vowed that if he escaped he would become a monk. This want of courage and energy we must admit, but he was enthusiastic, devout, and loving in his nature. His saints and virgins are tender, mild, and full of sweet dignity, and if we characterized his pictures in one word, holiness is that we should use, for it is that which they most express. His boy angels were beautifully painted, and his representations of architecture were rich and grand. His works are rare. Besides those we have mentioned, the "Presentation in the Temple," in the Vienna Gall., is most important. The Louvre has two of his pictures and the Berlin Mus. one, but he is best studied in Florence, where the larger number of his works remain.

Porta, Guglielmo della. One of the ablest sculptors among the followers of Michael Angelo. His most important work was the monument to Paul III., in the tribune of S. Peter's. Two statues of "Peace" and "Abundance," which formerly made a part of this work, are now in the Farnese Palace.

Potter, Paul, born at Enkhuysen (1625–1654). "One touch of Nature makes the whole world kin." The truth of this finds proof in the sympathetic pleasure with which thousands have regarded the eminently truthful representations of Nature by this artist. His works are made up of few objects — an open landscape, a few animals, perhaps a shepherd, and this is almost all. He settled at the Hague early in life; he had there full opportunity for such studies as he wished to make. Later he removed to Amsterdam, and this is attributed to the folly of his wife, to whom he was devotedly attached; it is said that she had many admirers, and was detected by her husband in listening to one; he threw a net, which he carried, over both, and exposed them to the ridicule of friends; soon after he removed to Amsterdam, where he died and was buried. He had a daughter three years old, when he died. He was remarkable for the early age at which he attained great excellence. Though he lived so few years, he left many works; 103 pictures and 18 etchings, besides numerous drawings and studies of a variety of subjects. Perhaps no one work of his is so well known as the "Young Bull," at the Hague. Two other pictures of the same year (1647) are in private collections. The Cassel Gall., Amsterdam Mus., the Louvre, and the Imperial Gall. of St. Petersburg, all have his works. In the Berlin cabinet of engravings there are four books of his studies, in their original boar-skin bindings. That he was more successful with cattle and sheep than with horses is plainly seen in his etchings. Among these "Le Vacher" and "Le Berger" may be particularized for excellence; but all are fine.

Pourbus, Pieter, born at Gouda (1510–1584). He went early to Bruges, which city has many of his fine works. In an age of excel-

lent portrait painters, he ranked very high, and his historical subjects show the hand of a good master. He was much considered in Bruges; he served as Dean of the Corporation of Painters, and after his death, his widow was pensioned by the town. His son, Frans Pourbus, the Elder, born at Bruges (1540–1580), and his grandson, Frans, the Younger, born at Antwerp (1570–1622), were also good portrait painters.

Poussin, Nicholas, born at Andelys in Normandy (1594–1665). He studied first with Varin, then worked with Nicholas Duchesne, and at length, in 1624, went to Rome, where his career as an artist commenced in reality. He entered the school of Sacchi, and received some instruction in that of Domenichino, but he formed his style by the study of the antique and of Raphael. It is often said

MOSES AT THE SPRING. BY N. POUSSIN.

that his works resemble a painted rilievi. He became almost an ancient in his modes of thought, from familiarity with their history and customs. When first in Rome, he was in great poverty, but at length began to be known and employed. His fame reached France, and Louis XIII. invited him to return to his own country. He was given apartments in the Tuileries, and received many honors, but he longed for Rome again. He made the plea of going for his wife, and as the King soon died, he never returned. Although he received more orders than he could fill, he asked prices so moderate that he was never rich; but he did not desire to be so. When a rich cardinal pitied him for his lack of servants, he replied by pitying him

for his abundance of them. His portrait painted by himself is in the Louvre. The "Seven Sacraments," of which he painted two series (both now in England), are among his important works. His "Bacchanalian Dance," National Gall., is a masterpiece, and in this class of subjects his power was truly wonderful. He is accredited with most perfect knowledge of the imitation of antiques by Sir Joshua Reynolds and other writers on Art.

Poussin, Gaspar. Real name, Gaspre Dughet. Nicholas Poussin had married his sister, and was the teacher of Gaspar, who for these reasons was called by his name. Born in Rome (1613–1675). He showed so much taste for landscape painting that Nicholas led him to devote himself to that especially. His pictures have a dark, solemn effect, from the use of very dark backgrounds.

Pradier, James, born at Geneva (1790–1832). This artist was little fitted for religious representations, as is seen in his works for S. Clotilde and the Madeleine, but he excelled in representing purely sensual female beauty. The fountain of Nismes is a masterpiece; the drapery is noble and distinct in treatment, and the lines beautifully arranged, while the figures and the whole form of the work is fine. The serious and comic Muses of the Fontaine Molière are excellent. Of his female figures we may mention his Psyche, and Atalanta, and the despairing Sappho, his last work. His Prometheus, erected in the garden of the Tuileries in 1832, is an example of how grand and spirited he could be. There are works of his in the Louvre designed after the antique, which are good in composition and arrangement of lines, and display great technical skill.

Prado, Blas del, born at Toledo (probably 1540–1600). He painted many pictures for the churches and convents of Toledo and Madrid. In 1593 the Emperor of Morocco desired Philip to send him a painter. Philip made answer that in Spain they had both ordinary and excellent painters, and asked which he would have. The Moor haughtily replied, "Kings should always have the best." Philip sent Blas del Prado. He remained several years and so pleased the monarch that he sent him home with generous gifts. He excelled in painting fruits and flowers, and was accustomed to put garlands around his pictures of Madonnas and Saints. In the Acad. of S. Ferdinand, at Madrid, there is a picture by Prado, of the Virgin, with the Infant, seated on clouds. Beneath is a tower, and a nun and a man in a black dress are kneeling in prayer. In the Queen of Spain's Gall., there is a picture of Mary, Infant Christ, and S. Joseph, attended by SS. John and Ildefonso. This was probably a votive picture given to some shrine by Alonso de Villegas, who is represented as adoring the Virgin, who regards him kindly.

Pratt, Matthew, born in Philadelphia (1734–1805). He painted signs in a manner which won for him much praise, and also made good portraits of the leaders of American life in his day, which pos-

sess much historical interest rather than great merit, when artistically considered. He escorted the bride of Benjamin West (to whom he was related) to London, and gave her away at the altar. He then studied four years with West, and painted portraits of several eminent persons. After his return he occupied an honorable position in his native city, and assisted Peale in establishing his museum. He made portraits of many prominent members of the Philadelphia Convention of 1788.

Praxiteles. Probably born about 392 B. C. He was a celebrated sculptor in bronze and marble, but his most famous works were of the latter. He loved to represent beauty, youth, and dreamy happiness. His representations of Venus and Cupid are most praised by those who write of him. Of the first we can judge only by Cnidian coins. It was considered worth a journey to Cnidus to see his Venus, and when King Nicomedes of Bithynia offered to pay all their debts for this one statue, the Cnidians refused. There are existing copies of his works which make us fully realize what the originals must have been. Among these are the Cupid in the Vatican; a Satyr in the Capitol, Rome; an Apollo in the Louvre, and another in Florence, Tribune of Uffizi; and a statue at Naples called Narcissus, Pan, and Bacchus, by different critics.

A SATYR. AFTER PRAXITELES. Capitol, Rome.

Preti, Cavalier Mattia. Called Il Calabrese. Born at Taverna (1613–1699). One of the less important *Naturalisti*. Pupil of Guercino. He chose gloomy subjects; his composition was copious, his design bold, and his use of heavy shadows very effective.

Previtali, Andrea, born at Bergamo. Flourished from 1506 to 1528. A pupil of Gio.

Bellini, and a follower of his manner. His works are quite numerous. The most important are in Bergamo; an altar-piece in S. Spirito is one of the best. The Manfrini Gall. at Venice, the Berlin Mus., and the National Gall. have his works.

Primaticcio, Francesco, born at Bologna (1490–1570). He studied with Innocenzio da Imola and Il Bagnacavallo, and was the assistant of Giulio Romano six years. His principal works were frescoes at Fontainebleau, many of which are now destroyed. These were an enormous labor; Primaticcio made the designs entirely, and much of the painting was done by Niccolo dell' Abate. Francis I. gave Primaticcio the large revenues of the Abbey S. Martin in Troyes, Champagne. This artist was retained in the service of Henry II., Francis II., and Charles IX. It has been said that the taste and standard in art was improved in France by Primaticcio, Abate, and Il Rosso, but this is doubtful. Their design and composition, though brilliant, were not true; they had far more science than feeling, and sacrificed everything to freedom and ease of design. The works of Primaticcio are rare out of France.

Procaccini, Ercole, born at Bologna (1520–1591). A patient and careful painter of no great power. He held up to his pupils the best masters, and stoutly opposed the mannerisms of his time. He was the founder of the eclectic school at Milan established by his sons. Correggio was their model.

Procaccini, Camillo (1546–1626). A mere machinist who turned out pictures in the most extraordinarily short time. Some of his works were, however, worthy of a better master. "S. Roch administering to the Sick of the Plague," at Dresden, is one of his best pictures.

Procaccini, Giulio Cesare (1548–1618). The best painter of his family. He imitated Correggio with success, and some of his cabinet pictures have been passed for the works of that master. There are many works of his in the churches and galleries of Milan.

Prud'hon, Pierre, born at Cluny (1758–1823). He studied in Rome, where he became the friend of Canova. He returned to Paris in 1789. He was not as fond of the imitation of the antique as was then the fashion to be, and it was some time before his talents were recognized. He was the teacher of the Empress Maria Louisa, and a member of the Institute of France. His picture of "Crime pursued by Justice and Vengeance," in the Louvre, is one of his most admired works. Constance Mayer was his pupil and friend. She committed suicide in 1821, and from that time Prud'hon was afflicted with a fixed melancholy.

Puget, Pierre (1622–1694). A follower of Bernini, whose sculptures are seen at the Louvre and at Versailles.

Puligo, Domenico, born at Florence (1475–1527). This artist was older than Andrea del Sarto, and had studied under other

masters, but he seems in the end to have attempted to imitate him, and so well succeeded that his pictures are sometimes mistaken for those of that master. He is not a pleasing painter, and shows no deep love of art; he painted for money, and was a sensual man. He is said to have died of the plague, contracted in a low place which he visited.

Pulzone, Scipione, called Gaetano, born at Gaeta (1550–1588 ?). A portrait painter of such excellence that he has been called the "Vandyck of the Roman school." He also painted some historical pictures, the best of which are in Rome.

Pynacker, Adam (1621–1673). This painter went when young to Italy. His pictures are landscapes, but many of them are enlivened with figures and animals. His remaining works are few, probably because he spent much time in adorning the rooms in Dutch houses, which was then the fashion. Many of the large European galleries have specimens of his works. He usually adopted a cool tone, for which reason he excelled in morning scenes. Smith estimates the number of his pictures at sixty-nine.

Q.

Quaglio, Dominik, born at Munich (1787–1837). This artist commenced as a scene-painter, but afterwards devoted himself to architectural painting, in which he became eminent. His pictures of cathedrals, and his architectural views in South Germany, are admirable.

Quellinus, Arthur, born at Antwerp, 1607. Pupil of Duquesnoy. He executed the sculptures which decorate the magnificent Town Hall built in Amsterdam in 1648. The interior figures are simple and noble in style, and those of the exterior are vigorous and natural. He was one of the most able and imaginative sculptors of his time.

Quellinus, Erasmus, born at Antwerp (1607–1678). An educated man and the friend of Rubens and Gevartius. It is said that he was at one time professor of philosophy, but his love for painting induced him to vacate his chair. His pictures were very unequal in excellence. They are seen in the churches of Antwerp, and some of the best are in the Mus. of that city.

Quellinus, John Erasmus. Son of preceding, born at Antwerp (1629–1715 ?). He visited Italy, and became an imitator of Paul Veronese. He used immense canvases. The "Coronation of Charles V. as King of Rome," in the Vienna Gall., and the "Pool of Bethesda," in the Antwerp Mus., are two of his best works; the former is much the best.

Quercia, Jacopo della (1374–1438). Son of a goldsmith, in whose art he was educated. He possessed an inventive mind and

independent spirit, and when he devoted himself to sculpture, he threw off many of the old traditions, and embodied his own lifelike conceptions of nature. He labored in Ferrara, Siena, Lucca, and Bologna; in the latter city he made the sculptures for the portico of S. Petronio. They are in his best manner, and among the most attractive works of his time; they were done in 1425. Jacopo was one of the applicants for the gates of the Baptistery of Florence, which were given to Lorenzo Ghiberti.

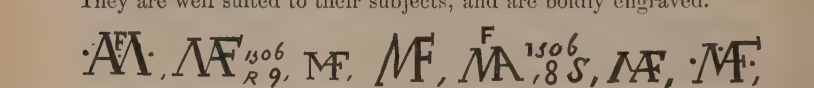
Querfurt, Augustus (1696–1761). Born at Wolfenbüttel. Pupil of his father and of Rugendas. He imitated Wouvermans. His works may be seen in the Vienna, Dresden, and Berlin galleries. He was the inferior of Rugendas in composition, but superior to him in impasto, transparency of color, and carefulness of execution.

R.

Raeburn, Sir Henry, born near Edinburgh (1756–1823). A portrait painter of good reputation. Some of his best works are in the National Gall. of Scotland.

Raibolini. See Francia.

Raimbach, Abraham, born in London (1776–1843). An engraver whose best plates are after the works of David Wilkie. They are well suited to their subjects, and are boldly engraved.



Raimondi, Marc Antonio, born at Bologna (1487–1539). This very eminent engraver studied the art of niello under Francesco Francia, and commenced engraving by copying the works of that painter; he also copied after Mantegna and Dürer, but perfected his drawing under Raphael, who favored him greatly, and allowed him to engrave his drawings. Together, Raphael and Raimondi exerted great influence upon the art of engraving, and the works of that time have never been excelled in drawing and clearness of outline, though much surpassed in gradation of tone and delicacy of modelling. It should be remembered that it was from the drawings, and not the finished pictures, of Raphael that Marc Antonio worked. He was especially remarkable for the exactness with which he copied; he seems to have been willing to lose himself entirely in the master he reproduced. His life may be said to have been devoted to multiplying the works of Raphael. He also executed a few plates after Michael Angelo, Mantegna, Bandinelli, and Giulio Romano. He was imprisoned on account of some plates after the designs of the latter, which were so indecent as to enrage Clement VII., and it was with difficulty that his release was obtained by some of the cardinals and Bandinelli. In 1527 he was in full favor in Rome, when he

was driven away by the sacking of the Spaniards. He was plundered and fled to Bologna. His last work was done in 1539, and he is said to have been killed by a nobleman of Rome because he had engraved a second plate of the "Murder of the Innocents," contrary to his agreement. His works are numerous, and in selecting them great attention should be paid to the different impressions, for some of the plates have been retouched by those who have had them, until they are greatly changed. The best impressions have no publisher's name. Heineken gives a complete catalogue of his prints.

Ramenghi. See Bagnacavallo.

Raphael Santi, born at Urbino, on Good Friday, 1483. Son of Gio. Santi, a good painter, who executed many pictures for the churches in the March of Ancona, in Urbino, and the surrounding country, and also wrote a biography in rhyme of his patron, the Lord of Urbino, which is now preserved among the MSS. in the Vatican. The mother of Raphael died in 1491, and his father in 1494, leaving him with a step-mother, to whose care, together with that of his uncle, Don Bartolommeo Santi, the boy was consigned. It cannot be doubted that he received his first instruction in painting from his father, who took him to Cagli, between 1492 and 1494, where he was painting a chapel with frescoes. Luca Signorelli and Timoteo Viti were his first teachers in painting, and the latter is said to have painted the portrait of Raphael at twelve years old, in the Borghese Gall. It was probably in that year of his age that he was placed in the school of Perugino, at Perugia. Rumohr says this master was characterized by "stainless purity of soul, by the highest aspirations, and by feelings sweetly sad and enthusiastically tender. He was now at the zenith of his fame and surrounded by many distinguished pupils." Raphael soon proved himself the best of all. His sketch-book of this time is in the Acad. of Venice, and a little picture of the "Infant Christ with S. John," on a gold ground, is preserved at S. Pietro Maggiore at Perugia, as a relic of his pupil days. He soon began to assist Perugino in important works, and his hand may be traced in many pictures of that master. In 1499, a quarrel having arisen between his step-mother and guardian, he returned to Urbino and succeeded in establishing a family peace which was lasting. In 1500 he received his first independent order, which consisted of a banner for a procession, and a "Crucifixion," with four saints in adoration. Both of these remain. The latter is in England. He also executed other works before he returned to Perugia. In this latter city he now began to work entirely in the style of Perugino. To these days belong a Madonna, and the "Adoration of the Magi," in the Berlin Mus.; a "Sleeping Knight," in the National Gall.; the "Adoration of the Kings," at Copenhagen; and about twenty other small paintings. In 1504 he went to Città di Castello, where he painted the Sposalizio, now the ornament of the Brera. In the same year he re-

turned to Urbino and painted, for the Duke Guidobaldo, "Christ on the Mount of Olives," now in England; and "S. George and the Dragon," and "S. Michael overcoming the Monster," in the Louvre. About this time Raphael assisted Pinturicchio by making cartoons for his paintings in the Library of the Cath. at Siena. The fame of the cartoons of Michael Angelo and Leonardo da Vinci reached his ears and drew him irresistibly to Florence. Here a new world was open to him, and he studied not only the works of Leonardo and Michael Angelo, but also those of Masaccio. We now find ourselves at the commencement of Raphael's second period, in which he attempted to throw aside the influence of Perugino. This master was absorbed in reflecting upon the glories of the next world, and in his works attempted to represent the perfectness of fervent feeling. Raphael now attempted to represent human life in its variety, and character in its individuality. To this time in Florence we may attribute the "Madonna del Granduca" now in the Pitti Gall.; the Madonna surrounded by three Children, in the Berlin Mus.; and a portrait of a youth of eighteen or twenty, one of the ancestors of King Louis of Bavaria. In 1505 Raphael was compelled to return to Perugia to execute the commissions which he had there, one of which was the altar-piece now at Blenheim. In these days at Florence many distinguished artists, young and old, were accustomed to assemble in the evening in the studio of Baccio d'Agnolo. There many things relating to art were discussed. For these meetings and all the advantages of Florence he pined. Perugia seemed so small and narrow, that he soon left it again. At the house of Agnolo he expressed himself freely, and he made many friends there, among citizens as well as artists. He received commissions from them, and to this time belong the "Madonna del Cardellino" or Goldfinch, in the Uffizi; the Holy Family with the Fan Palm, and the portraits in the Pitti Pal. of Angelo Doni and his wife. From Florence he went to Bologna to make the acquaintance of Francesco Francia, and to execute a commission for the governor of that city. At this time Duke Guidobaldo had gathered about him, at Urbino, a circle of the most brilliant and intellectual people of Italy. Thither Raphael now went, and made friends there, most of whom were true to him while he lived. Among them were Pietro Bembo, Andrea Doria, Giuliano dei Medici, Bernardo da Bibbiena, and Count Castiglione. He painted for the Duke "S. George, on Horseback, killing the Dragon," now at St. Petersburg; the portraits of the Duke and his wife, also, and other pictures. In 1507 he completed, at Perugia, the "Entombment of Christ," now in the Borghese Pal. at Rome. In this picture may be seen distinctly the influence of the study he had made of Michael Angelo, Leonardo, and other artists. The Christ, in truth, might almost have been painted by Michael Angelo himself. Again he went to Florence, and soon after painted the "S. Catherine of Alexandria,"

now in the National Gall.; also the Madonna of the Tempi family, now at Munich, for which Louis of Bavaria paid 16,000 scudi. Several other pictures soon followed, among which are "La Vierge au Linge," at Paris; "La Belle Jardinière," in the Louvre; and the Madonna with two Children, in the Esterhazy Gall. He became acquainted at this time with Fra Bartolommeo. He was strongly attracted by him, and studied much with him. He learned to arrange his drapery better, to lay color more broadly, and to use carmine with skill. He had commenced the "Madonna del Baldacchino," now in the Pitti Pal., when he was summoned by the Pope to Rome. This was in 1508. Goethe says, in speaking of Raphael at this time, "Preceding masters had only conducted youth to the threshold; he alone needed to but raise his foot to enter within the temple." At Florence he was the greatest painter of his time. He needed only the patronage of such a man as Julius to become the artist that he afterwards was. Julius desired that the Vatican should be a kind of city, and every branch of art was put in requisition for its adornment. In the state apartments Raphael executed the "Parnassus," the "Disputa del S. Sacramento," the "School of Athens," and fifteen small pictures representing Poetry, Philosophy, Theology, etc., which obtained for him the title of "the philosophical painter." These wonderful works are too well known, and have been too often described, for a word to be added. No one can see them and consider the age of the artist, who in these for the first time attempted large pictures, without wonder and admiration. Many stories have been told of the disagreement between Raphael and Michael Angelo, but we cannot doubt that they must have honored and appreciated each other, although they may have appeared like enemies. Certain it is that Raphael was full of what Vasari calls "the might of his noble nature." He made friends everywhere, and at his appearance, even among painters, ill-humor was banished. Vasari also said, "Nature, having been conquered by art through the hand of Michael Angelo, was in Raphael conquered by art and manners together." The influence of such a man is well known. Even the Pope and the most noble men in Rome sought his friendship. He lived, as no artist had lived before, in the luxury of wealth, and Michael Angelo alone avoided him. The never-ending dispute regarding the merits of these two men is well disposed of by Goethe. He says, "Such disputes have not perplexed me, because I have always let them alone, and occupied myself with more immediate examination of all that is valuable and estimable." Not long after Raphael went to Rome, there is reason to believe that he formed an attachment which endured through life. A small house, No. 20 Contrada Santa Dorotea, is shown as the birthplace of his beloved one, said to have been the daughter of a turf-burner. Passavant says that she was called Margarita. We know not why, she is gen-

erally called the Fornarina. It is pleasant to believe her to have been the same maiden who was in his house at the time of his death, and for whom he provided in his will. We can be certain of nothing regarding this story, but we do know that the same female figure appears in many of his pictures, and may reasonably be thought the portrait of one he loved, if not of her whom we call the Fornarina. Her picture is in the Barbarini Pal. at Rome. It represents her sitting in a grove, partly dressed, as if just coming from her bath; her right hand presses a transparent garment to her bosom; her left hand rests on her lap, and on the arm is a gold bracelet with the name of Raphael inscribed upon it. Can it be that by this he indicated that the beautiful girl was all his own? It is said that at one time she drew him so completely away from his work that his friend Chigi at last devised the plan of bringing her to his scaffold, where she sat the whole day by his side. On the back of some of his sketches for the painting of the "Disputa," which are still preserved, four sonnets are written. Three of these are at Oxford. They are full of ardent affection, but the last one ends with the expression of the desire to regain his peace and resume his labors. He was never married, although he did not refuse the hand of Maria di Bibbiena, who was proposed to him. The marriage was constantly postponed, as some say because he hoped to become a cardinal, while others maintain that the maiden died, which is not positively known. According to his will her remains were to be placed beside his own as his betrothed, and the inscription proves that this was done. To the year 1511 belongs the "Madonna di Foligno;" to 1512 the "Prophet Isaiah," on a pillar in the ch. of S. Augustine; and many other smaller works were done while he proceeded with the decoration of the second hall in the Vatican. This hall is called La Stanza d'Eliodoro. The pictures in it are intended to illustrate the divine protection of the church. The subjects are the "Expulsion of Heliodorus from the Temple," the "Miracle of Bolsena," the "March of Attila," the "Deliverance of Peter from Prison," "God appearing to Noah," "Abraham's Sacrifice," "Jacob's Dream," and "Moses at the Burning Bush;" also various small allegorical figures, Hermæ, Caryatidæ, which serve as socle pictures under the frescoes. He also executed pictures in the window recesses, which are defaced or have been now repainted. For his work here Raphael received £335. Only the first two of these pictures were finished during the life of Julius II. The "Mass of Bolsena" is, without doubt, the most celebrated of these works. It is a representation of the legend that a priest who had doubted the miracle of transubstantiation was brought back to the faith by the flowing of blood from the host, while he himself was celebrating the mass at Bolsena. These pictures might also be considered as having a secular as well as religious meaning, for the Pope in the picture of the "March of Attila" was a likeness of Leo. X.,

who in 1513 had succeeded in expelling the French from Italy. The socle pictures, too, representing Protection, Peace, Commerce, Plenty, etc., conveyed a delicate compliment to the rule of Leo X. To Julius II. the praise may be given of having developed the genius of both Michael Angelo and Raphael, by giving them the opportunity of executing such extensive works as they alone were able to do. And yet much of the glory has been given to Leo X., in whose reign the plans of Julius were perfected. Raphael painted more and greater works in five years for Julius II., than he did in seven years for Leo. In 1815–16 Raphael was employed upon the colored cartoons for ten tapestries representing events in the history of the Apostles, to be executed at Arras. These were intended for the lower hall of the Sistine chapel; but seven of them remain, and are in the Mus. at South Kensington. The year before his death Francis I. ordered of Raphael the cartoons for twelve other tapestries which were completed by Giulio Romano and others. From 1514 until the time of his death the principal paintings of Raphael were the following: The remainder of his paintings in the Vatican, not before mentioned; the Gate leading from the Stanza della Segnatura to the Stanza di Torre Borgia; portraits of many eminent persons, among which were several members of the Medicean family; a portrait of a violin player, 1518, in the Pal. Sciarra Colonna is most attractive, and represents a favorite companion of the Pope; the Prophets and Sibyls, in a Chapel of S. Maria della Pace; "Galatea," now in the Villa Farnesina; "S. Cecilia," now at Bologna; "Vision of Ezekiel," Pitti Pal.; "Marriage of Alexander with Roxana," Borghese Gall.; "Lo Spasimo di Sicilia;" the Sistine Madonna; the "Transfiguration of Christ;" and a large variety of Holy Families, Madonnas, and various other religious subjects, many of which are known by names derived from their distinguishing traits, such as "The Madonna with the Candelabra," "The Perla," "La Sacra Famiglia della Lacerta," etc. The more important of these pictures are well known by fine engravings, especially those of Marc Anton, for some of which, according to tradition, Raphael assisted with graver and file in the preparation of the plates. The "Lo Spasimo" was painted for a church in Palermo. The ship which was carrying it was wrecked, and all on board perished. The case containing this picture alone floated into the port of Genoa, and was recovered before the water had penetrated it. There was great joy in the whole city, and when the monks of Palermo claimed their treasure, the Genoese would not give it up until the Pope commanded them to do so. It is now in the Mus. of Madrid. The Sistine Madonna, so called from the representation of S. Sixtus with S. Barbara in the lower part of the picture, it is said was originally painted for the monks in Piacenza, to be used for a *drappellone*, that is, a procession standard, but it was the chief altar-piece in the church until, in 1753, it was purchased for

the Dresden Gall. for 40,000 Roman scudi. It is almost universally acknowledged that in this work the wonderful genius of Raphael is most directly exhibited. It is full of spirituality, and marvellous in its sublimity, and yet a more simple arrangement could scarcely be conceived. It is pyramidal in form, and while perfect in symmetrical grace, corresponds exactly to the mathematical division known by the ancients as the *sectio aurea*. This picture was painted entirely by Raphael, which was a rare occurrence in the latter years of his life. His last work, the "Transfiguration of Christ," was unfinished at the time of his death. The figure of the Saviour, the demoniac boy, the father, the figure of S. Andrew, and the kneeling female in the foreground, are the only portions of this work in which the brush of Raphael can be recognized with certainty. Raphael died on Good Friday, which was also his birthday, 1520. All Rome was filled with sorrow for his death, and crowds surrounded his house, where the body was laid out on a catafalque, encircled with torches, while the "Transfiguration" stood behind it. The ceremonies at his burial were magnificent. He was buried, as he himself had chosen, in the Pantheon of Agrippa. He had also arranged that a statue of the Virgin should be executed by Lorenzetto and placed over his sepulchre. The epitaph, written by Bembo, concludes with these words: "This is that Raphael by whom nature feared to be conquered while he lived, and to die when he died." By his will he gave all his works of art to Giulio Romano and Francesco Penni. He provided generously for the Fornarina. His house in Rome was given to Bibbiena. He ordered that a house should be purchased with 1000 scudi, the revenue of which should pay for twelve masses to be said monthly on the altar of his burial chapel. These have been discontinued since 1705, on account of the insufficiency of the rent of the house. The rest of his property was inherited by his relatives. Three hundred and thirteen years after the death of Raphael, Pope Gregory XVI. permitted his grave to be opened. His body was found in a tolerable state of preservation, and entire. A second funeral ceremony was celebrated, which was attended by eminent artists and men of rank, who moved about the church in a procession, bearing torches, while beautiful music was chanted by an invisible choir, and his body was again consigned to its resting-place.

ENGRAVINGS AFTER THE WORKS OF RAPHAEL.

Engraver, ALBERTI, Cherubino. The Presentation. The Resurrection. The Holy Family; 1582. Jupiter and Ganymede; 1580. The Graces and Venus leaving Juno and Ceres.

Engraver, ALIX, John. The Holy Family.

Engraver, ANDERLONI, Pietro. The Holy Family. The Incendio di Borgo. The Heliodorus. The Flight of Attila.

Engraver, AUDOUIN, Pierre. La Belle Jardinière.

Engraver, AUDRAN, Gerard. Thirteen Hieroglyphical Figures, in the Vatican. Fifteen plates called Emblems — or Cupid and Psyche, in a Loggia in the Farnese Garden. Moses in the Burning Bush. S. Paul and Barnabas at Lystra. The Death of Ananias. The Descent of the Saracens in the Port of Ostia.

Engraver, AUDRAN, John. Our Saviour in the Bark, preaching.

Engraver, BADALOCCHIO, Sisto. Fifty-one plates after Biblical subjects, painted in the Vatican.

Engraver, BAILLU. Heliodorus driven from the Temple.

Engraver, BARTOLI, Pietro Sante. Three sets of friezes, forty-two plates in all. A set of ornaments in figures, forty-three plates, inscribed, *Parerga atque ornamenta in Vaticani*, etc. The Adoration of the Magi.

Engraver, BEATRICI, Niccolo. Joseph explaining the Dream, marked with cipher and his name; one of his best plates. Christ delivering the Souls from Purgatory, with the names of Raphael and Beatrici. The Ascension, with cipher; 1541. S. Michael overcoming the Evil Spirit; marked *N. B. L.* The Temple of Fortune; marked with cipher.

Engraver, BEHAM, Bartel. Apollo causing Marsyas to be flayed; marked with a B. on a die. Christ giving his Charge to S. Peter; same mark.

Engraver, BERGER, Daniel. The Virgin Mary.

Engraver, BLOEMAERT, Cornelius. S. Luke painting the Virgin and Infant. The Adoration of the Shepherds.

Engraver, BLOOTELING, Abraham. The Marriage of S. Catherine.

Engraver, BONASONI, Giulio. Noah coming out of the Ark. Joseph sold by his Brethren. The Cup found in Benjamin's Sack; with the names of Raffaelle and Bonasone. Christ meeting S. Peter. S. Cecilia. The Rape of Europa. Venus, attended by the Graces.

Engraver, BORCHT, Henry van der. The Dead Christ, supported by Joseph of Arimathea, from a drawing by Parmigiano, after Raffaelle; 1645.

Engraver, BOULANGER, John. The Virgin of the Pinks. A Bust of the Virgin, inscribed, *Mater amabilis.*

Engraver, BREBIETTE, Peter. The Holy Family, with S. John.

Engraver, BRUYN or BRUIN, Nicholas de. S. Cecilia.

Engraver, BOS or VANDEN BOSCH, Cornelius. Moses breaking the Tables of the Law; 1550. Moses Presenting the Law to the People; 1551.

Engraver, CARRACCI, Agostino. The Holy Family, with S. John.

Engraver, CARAGLIO or CARALIUS, Gio. Giacomo. Holy Family. Another Holy Family, with S. Elizabeth.

Engraver, CARPI, Ugo da. Jacob's Ladder. David with the Head of Goliath. The Murder of the Innocents. Christ preaching on the Steps of the Temple. Elymas struck with Blindness. The

Death of Ananias. The Descent from the Cross. The Dead Christ in the Lap of the Virgin. S. John in the Wilderness. Æneas carrying Anchises. A Sibyl reading, with a Child holding a Torch. Hercules strangling Antæus. Raffaelle and his Mistress.

Engraver, CAVALLERIIS, Gio. Battista. The Animals coming out of the Ark. Moses showing the Tables of the Law. The Miracle of the Loaves. Christ appearing to S. Peter. Battle of Constantine and Maxentius. The Murder of the Innocents.

Engraver, CHAMBERS, Thomas. Raffaelle's Mistress.

Engraver, CHATEAU or CHASTEAU, William. The Miraculous Draught of Fishes.

Engraver, CHEREAU, Jacques. The Holy Family. La Belle Jardinière. The Transfiguration.

Engraver, COCHIN, Charles Nicholas, the Elder. Alexander and Roxana; after a drawing by Raphael, in the Crozat Coll.

Engraver, COLIGNON, Francis. The Flight of Attila.

Engraver, CORNEILLE, Michel, the Elder. The Holy Family, with S. Elizabeth. The Murder of the Innocents. Christ appearing to Magdalene.

Engraver, CORT, Cornelius. The Transfiguration. The Battle of the Elephants. The Battle of Constantine and Maxentius.

Engraver, COSSIN, Louis. The School of Athens; large plate.

Engraver, COUVAY, John. The Virgin and Infant; *Dilectus meus*, etc. S. John in the Desert.

Engraver, CUNEGO, Domenico. La Fornarina. Galatea; from the Barberini Pal. The Entombing of Christ.

Engraver, DORIGNY, Sir Nicholas. Nine plates of the seven planets, and the creation of the sun and moon; after the paintings in the Chigi Chapel in La Madonna del Popolo. The Cartoons in eight plates, including the title. Twelve of the history of Cupid and Psyche, and the Triumph of Galatea, including the title; after the paintings in the little Farnesian Gall. The Transfiguration.

Engraver, DUFLOS, Claude. The Entombing of Christ. S. Michael discomforting the Evil Spirit; for the Crozat Coll.

Engraver, EDELINCK, Gerard. The Holy Family, with S. John, S. Elizabeth, and two angels; after the picture by Raphael which is in the Coll. of the King of France; very fine. The first impressions are before the arms of Colbert, the second are with the arms, and in the third the arms have been effaced, but the frame in which they were inserted remains.

Engraver, EDELINCK, Nicholas. Portrait of Card. Julius de' Medici. Portrait of Count Balthasar Castiglione.

Engraver, EREDI, Benedetto. The Transfiguration.

Engraver, FIDANZA, Paolo. Mount Parnassus. The Mass of Bolsena.

Engraver, FLIPART, Jean Charles. The Virgin and Infant; for the Crozat Coll. Christ on the Mount of Olives; for the Crozat Coll.

Engraver, FRANCO, Batista, called Il Semelei. The Donation made to the Church by the Emperor Constantine.

Engraver, GALLE, Cornelius, the Elder. The Virgin caressing the Child. The Entombment of Christ.

Engraver, GAULTIER, Leonard. Thirty-two plates of the history of Cupid and Psyche.

Engraver, GHISI, Giorgio. Portrait of Julius II. The Holy Family; half-length. School of Athens; two sheets. The Dispute of the Sacrament. An emblematical subject, sometimes called "Raphael's Dream," and sometimes "The Melancholy of Michael Angelo;" 1561.

Engraver, GHISI, Diana. The Holy Family, with S. John presenting a billet.

Engraver, GREGORI, Carlo. The Maries at the Sepulchre.

Engraver, GRIBELIN, Simon. The Cartoon; seven small plates.

Engraver, JACOBONI, Gio. Batista. The Holy Family.

Engraver, KIRKALL, Edward. The Cartoons of Raphael, in eight plates. The Bust of the Saviour.

Engraver, LANFRANCO, Cavaliere Gio. A part of the plates engraved conjointly with Sisto Badalocchio, from the paintings in the Vatican called "Raphael's Bible;" fifty-one prints besides the titles.

Engraver, LANGLOIS, John. S. Luke painting the Virgin.

Engraver, LARMESSIN, Nicholas de, the Younger. Portraits for the Crozat Coll.: Raphael and Jacopo Pontormo (half-lengths); Federigo Carondeletto; Cardinal Pole. Subjects for the Crozat Coll.: S. Michael vanquishing the Evil Spirit; S. George and the Dragon; S. John the Evangelist; The Holy Family; Madonna and Child; Vision of Ezekiel; Christ Bearing his Cross.

Engraver, LOMBARD or LOMBART, Peter. S. Michael subduing the Demon.

Engraver, MANNL or MAENNL, Jacob. S. Margaret treading on the Dragon.

Engraver, MARATTI, Carlo. Heliodorus driven from the Temple; in two sheets.

Engraver, MATHAM, James. The Holy Family, with S. Ann. Mount Parnassus, with Apollo and the Muses.

Engraver, MAZZUOLI, Francesco, called Il Parmigiano. S. Peter and S. Paul healing the Lame Man; fine.

Engraver, MORGHEN, Raphael. The Mass of Bolsena. The Transfiguration. The Madonna della Seggiola.

Engraver, MORIN, John. The Virgin with the Child on her knee, holding a bouquet of flowers, inscribed, *Dilectus meus mihi.*

Engraver, MORO, Gio. Batista d'Angeli. The Holy Family, with S. Elizabeth and S. John. Another Holy Family.

Engraver, MUSIS, Agostino de, called Agostino Veneziano. The Creation, engraved in conjunction with Marco da Ravenna. The

Sacrifice of Isaac. The Benediction of Isaac, dated 1522; very scarce. Same subject dated 1524. The Israelites passing the Dead Sea. The Israelites gathering the Manna. The Archangel Michael. S. Jerome with the Lion. Tarquin and Lucretia. The Death of Lucretia. Vulcan giving Cupid's arrows to Venus; 1530. Venus riding on a Dolphin, with Cupid holding a Torch. Apollo and Daphne. The Triumph of Silenus, marked *AV*, on a tablet. Hercules destroying the Nemean Lion.

Engraver, NATALIS, Michael. Holy Family.

Engraver, OTTAVIANI, Gio. Four plates from the pictures in La Farnesina. Jupiter and Ganymede. Juno on her Car. Neptune on the Ocean. Pluto and Proserpine.

Engraver, PAVON, Ignatius. La Madonna del Trono. La Madonna di Foligno. La Vierge au Papillon. La Vierge au L'Oiseau. The Transfiguration.

Engraver, PAZZI, Pietro Antonio. The Assumption of the Virgin.

Engraver, PEIROLERI, Pietro. Portrait of the Fornarina.

Engraver, PERAC, Stephen. The Judgment of Paris.

Engraver, PERRIER, Francis. Ten plates of the angels in the Farnesina. Two plates of the Assembly of the Gods, and the Marriage of Cupid and Psyche; from paintings in the Farnesina.

Engraver, PESNE, John. Holy Family.

Engraver, PICCIONI, Matteo. S. Luke painting the Virgin.

Engraver, PITAU, Nicholas. Holy Family, with S. Elizabeth and S. John; very fine.

Engraver, POILLY, Francis, the Elder. The Vision of Ezekiel. The Holy Family, with Christ standing upon a Cradle. The Virgin lifting up a Veil to show the Sleeping Christ to S. John.

Engraver, PREISLER, John Martin. The Madonna della Seggia.

Engraver, PRESTEL, John Gotleib. The Descent from the Cross.

Engraver, RAIMONDI, Marc Antonio. Adam and Eve. Noah sacrificing after leaving the Ark. God appearing to Noah. God appearing to Isaac. Joseph and Potiphar's Wife. David cutting off the Head of Goliath. David taking up the Head of Goliath; very scarce. The Murder of the Innocents. The Holy Family; usually called "The Virgin with the Long Thigh." The Virgin seated, with a palm-tree in the background; called "The Virgin of the Palm." The Virgin seated near a cradle, presenting the Child to S. Anne; called "The Virgin of the Cradle." The Virgin seated on a Chair, embracing the Infant. The Virgin holding the Infant, and reading. The Virgin and Child; to whom Tobit, accompanied by an Angel, is presenting a Fish. The Virgin in the Clouds, holding the Infant Jesus. Christ seated between two Columns, upon the Steps, with the Virgin and Mary Magdalene; called "The Virgin with the Steps." Mary Magdalene at the Feet of Christ in the House of Simon the Pharisee. The Last Supper;

called "La Pièce des Pieds." The Taking down from the Cross. The dead Christ laid on the Sepulchre, with the Virgin with her arms extended. The same composition, in which the Virgin appears younger, and has one of her arms naked; called "The Virgin with the Naked Arm." The Dead Christ with his Head on the Knees of the Virgin, with the Holy Women, two of the Disciples, and Nicodemus. Christ with a Glory, between the Virgin and S. John, and, below, S. Paul and S. Catherine; called "The Five Saints." The Death of Ananias. Elymas struck blind. S. Paul preaching at Athens. S. Cecilia with Mary Magdalene, S. Paul, and two other Saints; there is a shadow on the neck of S. Cecilia, from which it is called "The S. Cecilia with the Necklace." The Martyrdom of S. Felicita. A set of thirteen plates of Christ and the Apostles. The Books of the Sibyls put into the Tomb of Numa Pompilius. The Rape of Helen. Æneas saving Anchises from the Burning of Troy. Venus appearing to Æneas in the form of a Huntress. The Death of Dido. The Death of Lucretia. The Battle of the Sabre. Three of the Angels of the Farnesina; representing Venus caressing Cupid, Cupid and the Graces, and Mercury descending from Olympus. The Judgment of Paris. Vulcan, Venus, and Cupid. The Triumph of Galatea. Mount Parnassus. The two Sibyls. The Pest; called "Il Morbetto."

Engraver, RAVENNA, Marco da. A set of twelve plates of Biblical subjects from paintings in the Vatican. The Transfiguration. The Last Supper. The Holy Family; called "The Virgin with the Long Thigh." A set of thirteen plates of Christ and the Apostles. S. Michael discomfiting the Evil Spirit. The Rape of Helen. Venus quitting Juno and Ceres. The Triumph of Galatea. The Assembly of the Gods. Venus on the Water, seated on a Shell. Venus under a Tree, taking a Thorn from her Foot; called "The Venus with the Rabbit." Polyphemus pursuing Galatea. Galatea, on a Shell, flying from Polyphemus.

Engraver, RAYMOND, John. The Holy Family; a circular plate.

Engraver, RICHOMME, Joseph Theodore. The Triumph of Galatea. Five Saints. The Holy Family. Adam and Eve.

Engraver, ROTA, Martino. Christ appearing to S. Peter; 1568.

Engraver, ROUSSELLET, Giles. The Holy Family, with S. Elizabeth and S. John, presenting Jesus with a Bird. La Belle Jardinière. The Holy Family, with S. Elizabeth, S. John, and two Angels. S. Michael discomfiting the Evil Spirit.

Engraver, SADELLER, Egidius or Giles. The Virgin and Infant.

Engraver, SANUTO or SANUTUS, Giulio. The Marriage of the Virgin. Apollo and Marsyas, after Correggio; with the Parnassus, after Raphael.

Engraver, SCALBERG, Peter. The Entombing of Christ.

Engraver, SCHIAVONE, Andrea. S. Peter and S. John healing the Lame Man.

Engraver, SCHUPPEN, Peter Van. The Virgin and Child; 1661.

Engraver, SCOTTO or SCOTTI, Girolamo. The Virgin in the Clouds, with the Child in her arms. Madonna di Foligno. Mater pulchræ dilectionis; after a picture by Raphael, discovered at Genoa in 1823.

Engraver, SELMA, Fernando. La Madonna del Pesce. The Virgin and Child.

Engraver, SIMONEAU, Charles. The Holy Family, with S. Elizabeth and S. John. The Virgin and Child, with S. John.

Engraver, SIRANI, Elisabetta. The Holy Family; inscribed, *Elizabetha Sirani, sic incisum exposuit.*

Engraver, STRANGE, Robert, Sir. S. Cecilia; 1771. Justice; 1765. Meekness; 1765.

Engraver, TARDIEU, Peter Alexander. Christ overcoming Lucifer.

Engraver, TESTELIN, Henri. The Holy Family, in which Angels scatter Flowers. S. Michael vanquishing Satan.

Engraver, THOMASSIN, Philip. A set of plates called "Christ and the Apostles." S. Margaret. S. Cecilia. School of Athens. The Disputa. The Defeat of the Saracens in the Port of Ostia. Incendio del Borgo.

Engraver, THOMASSIN, Simon. The Miraculous Draught of Fishes. The Transfiguration.

Engraver, VAILLANT, Wallerant. S. Barbara.

Engraver, VALET or VALLET, William. The Nativity. The Holy Family. Melchisedec bringing Presents to Abraham. The Last Supper.

Engraver, VALLEE, Simon. The Transfiguration. S. John in the Desert.

Engraver, VANGELISTI, Vincenzio. The Madonna and Child.

Engraver, VICENTINO, Gio. Niccolo. Hercules killing the Lion. A Sibyl reading a Book.

Engraver, VICO, VICUS, or VIGHI, Enea. The Entombing of Christ; 1548.

Engraver, VICTORIA, Vicente. Virgin and Child in the Clouds, with a Glory of Angels, S. John, S. Francis, and S. Jerome below.

Engraver, VILLAMENA, Francesco. The Holy Family, with S. John, S. Elizabeth, and S. Anne; 1602. Same subject, engraved at Rome; 1611. A set of twenty Scriptural subjects from the Vatican, called "Raphael's Bible."

Engraver, VOLPATO, Gio. Four Sibyls; from paintings in the ch. of S. Maria della Pace. The Marriage of Alexander and Roxana. Illuminated Plates: The School of Athens; The Disputa; Heliodorus; Attila arrested by S. Peter and S. Paul; S. Peter delivered from Prison; Mount Parnassus; Incendio del Borgo; The Mass of Bolsena.

Engraver, VORSTERMAN, Lucas, the Elder. The Holy Family. The Entombing of Christ. S. George.

Engraver, VOUILLEMONT, Sebastian. Murder of the Innocents. Christ with the Disciples at Emmaus. Mount Parnassus.

Engraver, VUIBERT or WIBERT, Remi. Adam receiving the forbidden Fruit. The Judgment of Solomon. Apollo and Marsyas.

Rauch, Christian, born at Waldeck (1777–1857). This eminent sculptor was a follower of Schadow, and as artist and teacher carried out the style of that master. The statue of Queen Louise at Charlottenburg is one of the finest productions of modern sculptors. In Berlin are his statues of the Generals Scharnhorst and Bülow; the reliefs on the pedestals are of classic beauty. These were done between 1815 and 1822, and his advance in design and expression of life may be seen by comparing them with the grand Friedrichs monument (1839–1851), which is not far from them. This last is one of the very finest works of modern times. Other important works by Rauch are the statue of Blücher, at Breslau; that of August Hermann Franke, at Halle; that of Dürer, at Nuremberg; the monument to Maximilian I., at Munich; and six marble "Victories" for the Walhalla. He also executed many marble busts of great excellence. He combined a happy and truthful embodiment of individual character with fine technical treatment, and yet he seemed to elevate the individual characteristics to the greatest nobleness of which they were capable, thus giving a satisfactory portrait and a more satisfactory effect. Late in life he made a model for the marble group of "Moses supported in prayer by Aaron and Hur," but as a rule he avoided religious subjects.

Ravenna, Marco da, real name Marco Dente. Born at Ravenna about 1496. One of the best pupils of Marc Antonio Raimondi. He did not equal his master in firmness of touch and precision of drawing, but was, after all, a good engraver. It is believed by some that the second plate of the "Murder of the Innocents" was executed by this artist. If so it is his *chef-d'œuvre*, but it is very doubtful. Usually he was a mere copyist of his instructor, and failed in imitating him in his most finished works.

Ravestyn, Jan, born at the Hague (1580–1657). This portrait painter executed two very large pictures, which are in the Town Hall at the Hague. His smaller works are seen in many private collections in Holland. His heads are full of life, but somewhat coarse; his handling is skilful, but his color is usually too red.

Razzi, called Il Soddoma. See Bazzi.

Read, Thomas Buchanan, born in Chester County, Pennsylvania (1822–1872). When but seventeen years old he entered the studio of a sculptor in Cincinnati, intending to devote himself to sculpture for life; but painting soon proved the more attractive to him, and

he practised sculpture only as an amateur. His bust of General Sheridan will be remembered as an ornament of his studio in Rome. In 1841 he went to New York, then to Boston, and settled in Philadelphia in 1846. He visited Europe first in 1850, since which time he has lived in Florence and Rome, passing some intervals in Cincinnati. His pictures and his poems have the same characteristics, as might be expected. They are full of aerial grace and delicacy; an exquisite refinement and an ideal charm mingle in all he did. And yet he sometimes wrote with the spirit we find in "Sheridan's Ride," and painted with such force as is seen in "Sheridan and his Horse." His portraits are too well known to require praise. Some of his most charming pictures are his "Undine," "The Lost Pleiad," and "The Star of Bethlehem." [1] His poems have gained him an honorable place among the minor poets of America, and many of them are widely known, though none so well as the "Sheridan's Ride," which has received the largest praise of all. His first poems were published in Boston in 1847; his "Lays and Ballads" in 1848, and an illustrated edition in 1853. In 1855 "The New Pastoral" was published, and "The Home by the Sea" followed the next year. In 1860 a collective edition of his works was issued, and since then his writing has been but occasional. For about five years before his death he had scarcely left Rome, and the effect of the climate told upon his health very seriously. He determined to come home, and when in Liverpool contracted a cold, which ended in pleuro-pneumonia, and he died May 11th, only a few days after his arrival in New York. His sufferings on the voyage were intense, and although he rallied a little after landing, and had hopes himself of reaching Cincinnati, where he ardently desired to go, his strength continually failed until he passed beyond all journeys. His friends are in all lands, and he was dearly loved for his sweet disposition and cordial manners, as he was much admired for his intellectual gifts and attainments. The society he graced in Rome will feel his loss deeply, and his American friends cherish his memory with true affection.

Regillo. See Pordenone.

Reinagle, Philip (1749–1833). A landscape and animal painter of some merit. He spent considerable time in painting the "Sportsman's Cabinet," a collection of dogs. These were engraved by John Scott. Richard Ramsay Reinagle, son of Philip, was a successful landscape painter (1775–1862). He resided several years in Italy, and brought to England a great number of sketches, from which he composed his pictures. George P. Reinagle (1802–1835), son of R. R. Reinagle, was a painter of sea pieces, but is best remembered for

[1] Mr. Claghorn of Philadelphia (a generous friend and patron of Mr. Read) has in his Coll. several pictures by this artist, executed during his successive visits to Italy, and showing his progress from time to time.

his drawings of ships, sea-fights, etc., on stone. He was present at the battle of Navarino, and painted several works representing that engagement.

Rembrandt van Ryn, born at Leyden (1607–1669). This great painter was not intended by his parents for the profession which he chose. He was placed in a good school at Leyden, but very early manifested such a talent for drawing and such a love for it, as excluded everything else from his thoughts. He was therefore placed under the instruction of J. J. van Swanenburg, of Leyden. It is also said that he was taught by Pieter Lastmann and Jacob Pinas. If the influence of any master can be seen in the works of Rembrandt, it would be that of Lastmann, but he so entirely originated his own manner, that we scarcely realize that he was ever taught at all. At the early age of twenty-two he established himself in Amsterdam, where he lived until his death. He had already attracted much attention, and received numerous commissions. In 1634 he married Saskia Nilenburg, a wealthy young lady of very respectable connections. She lived but eight years after her marriage, and bore two children, but one of whom, Titus, survived her. The years of this marriage were undoubtedly the happiest portion of Rembrandt's life. Saskia left her entire fortune to her husband, stipulating only that her son should be well educated, and should receive a marriage portion. Rembrandt married again, and had two other children born to him, as is proved by the records of Amsterdam, but the name or position of his second wife is not known. There is very little material for a biographical sketch of this master. It has been by some supposed that he knew nothing of antique or Italian art, but we now know that his strongest passion was that of collecting works of art and curiosities; indeed, his pursuit of these things, and his willingness to pay large sums for them, was the cause of his ultimate poverty. In the Court of Insolvency at Amsterdam is the catalogue of his collection, and this simple and hastily written paper throws much light on the history of Rembrandt. Besides a rich collection of weapons, armor, costumes, and utensils of different nations, he had a number of antique sculptures, such as the "Laocoön," a "Cupid," and busts of Homer and Socrates; of pictures, he had those of the Dutch and Netherlandish schools from the earliest dates, and a small number by such Italian masters as Giorgione, Palma Vecchio, Raphael, and Michael Angelo. His engravings were numerous and from the works of Titian, Andrea Mantegna, Vanni, Baroccio, Tempesta, the Carracci, Guido, Spagnoletto, and others. The list also mentions "a parcel of ancient rags of various colors." With this knowledge, we can no longer feel that Rembrandt did not choose his subjects and their treatment from a decided preference and love for them, and with sufficient knowledge of what had been done by other artists, in other nations and times, to be able to decide under-

standingly for himself. He wished only to represent what he saw; and of what he saw it was ever the most striking and unusual feature which seemed to remain with him. We are too apt to say of an unusual thing that it is not natural; but if we were more acute in our observations, we should soon find that nothing can be too strange to be natural, and especially when, as in the case of Rembrandt, the great effects are those of light and shade. Have we not all seen a landscape on a dull day, with no sun and no shadow, that seemed tame and featureless? And have we not seen the same place again when the sun threw out that clump of trees, and shimmered on that brook until it was rippling silver, and left all else dark and cold, — so cold and so dark that the great rock is blacker than black, and the grass beyond the sunshine brown in place of green, — and we wonder why we did not see that there was character and "points" here before? Now, this is just what Rembrandt did. He put such effects of light and shade as he had seen, and nothing else. He gave in every work "points" to fix our eye, and though all else was finished with exquisite skill, and would bear examination just as the flowers and grass in the shade of our real landscape would do if we went to them, still we do not care to search them out. The one great interest holds us and is enough. His technical powers were marvellous; his freedom, spirit, and breadth of manner had no example before him. In spite of all these advantages, he painted ugly and even vulgar heads; he disregarded all rules of art in costume and accessories; he parodied ideal and mythological subjects, and painted the coarse and common men about him to represent the personages of Scripture story; but with all there is a simplicity, truthfulness, and earnestness that holds and satisfies us. At different periods he used different lighting and handling; *e. g.*, before 1633 he used such clear daylight as is seen in the "Anatomical Lecture," now at the Hague; the flesh tints are warm and clear, and there is a certain fusion in spite of the free and careful touch. Ever after this period he preferred the light of which we have spoken, enclosed light, so to speak; that which leaves great masses in shadow, and breaks over certain objects; his touch, too, became very spirited and more distinct; his flesh tones were more golden, and therefore less natural. It was in 1656 that his money matters became so involved that his house and his precious collection were sold. We can imagine the grief this must have been to him, and yet his works do not show it. The large picture of "Jacob blessing the Sons of Joseph," in the Cassel Gall., was painted in this year. The etchings are no less wonderful than the paintings of this great master. He has been called the "Prince of Etchers." He did not use the etching needle alone, but the dry point also, and sometimes finished with the graver. He established a new school of engraving, and by his own genius alone invented a process of which the charm is indescribable. His

consummate management of light and shadow, together with his free handling of his point, produces wonderful results; he makes a confusion, but brings a surprising and perfect effect out of it. Both as a painter and engraver his portraits are of the very highest excellence. His domestic scenes are full of spirit, and have an irresistible

RAPE OF GANYMEDE. BY REMBRANDT.
Dresden Gall.

power, and his compositions of a higher order seem to have been executed by a magic needle. Such are the plates of "Christ healing the Sick," and the "Raising of Lazarus." The first of these is known as the "Hundred Guilders Print," that being the price set upon it by the master. A good impression of it is now worth about nine times that sum. Of his portraits in etching, those of Jan Lutma,

Burgomaster Six (his great patron), and of himself are the most remarkable. It is very hard to select, in the space we have, the pictures or engravings of which to speak, for he left about 600 of the first and 400 of the latter, and they embrace all possible conceptions of such subjects as he represented. His works are in all large galleries. The following is a partial list of the more important ones: The "Night Watch" (his largest picture) and the "Trustees of the Staalhof," in the Amsterdam Gall.; the "Anatomical Lecture" and the "Presentation in the Temple," in the Hague Gall.; the "Descent from the Cross," cabinet, Munich Gall.; the "Woman taken in Adultery," a "Descent from the Cross," and a fine portrait of a Rabbi, in the National Gall.; a "Holy Family," the "Family of Tobit adoring the departing Angel," the "Good Samaritan," two "Philosophers" (so-called), two portraits of himself, and another of a beautiful young woman, in the Louvre; the well-known "Ganymede," at Dresden, and a number of pictures in the Cassel Gall., among which are the large picture of "Jacob blessing Joseph's Sons," already mentioned, and a fine portrait of a female in profile. The Berlin Mus. has the picture of "Prince Adolphus of Gueldres threatening his Father in Prison;" this is important among Rembrandt's works from profane history. Besides all these, the galleries of St. Petersburg and Vienna are rich in his pictures, and a large number are scattered through England in private galleries; and those of the magnificent Coll. of the Six family, in Amsterdam, should not be forgotten. This great artist gave expression to his feeling for nature in some rare landscapes. Most of these are in private hands. I have seen but one, in the Cassel Gall. It has a magnificent sky; in the foreground is a bridge, and on an eminence the ruins of a castle are seen. The color is glowing, and the whole composition charming, just as we should expect when we think of his landscape etchings. The last home of Rembrandt was on the Rozengracht, where he died. He was buried in the cemetery of the Westerkerk, and the registered cost of the burial fees is but fifteen florins.

ENGRAVINGS AFTER THE WORKS OF REMBRANDT.

Engraver, AMSTEL, Cornelius Ploos van. A Woman looking out of a Door; *Rembrandt, del., P. Van Amstel, fecit;* 1764. A Young Man, with a Hat on, looking out of a Door; same inscription; both fine.

Engraver, ARDELL, James Mc. Interior of a Chamber, with a Woman reading and a Child in a Cradle; fine. The Angel and Tobit. The Tribute Money. Rembrandt's Mother reading.

Engraver, BAILLU, ——. S. Anastatius reading.

Engraver, BERNARD, Samuel. The Nativity.

Engraver, BRINCKMAN, Philip Jerome. The Repose in Egypt; *Rembrandt, inv., Brinckman, fec.*

Engraver, CAMPION, Charles, Comte de Tersan, and his brother Joseph André. Abraham and Isaac. Job and his Wife.

Engraver, CHATELAIN, J. B. A Landscape.

Engraver, CORBUTT, Charles. The Old Rabbi.

Engraver, DANZEL, Jerome. An Old Man; half-length.

Engraver, EARLOM, Richard. A Portrait of Rembrandt. Rembrandt's Wife; *Rembrandt, pinx.* Elijah restoring to life the Widow's Son. The Presentation in the Temple. Susanna and the Elders.

Engraver, EXSHAU, S. A Bust of an Old Man, with a Round Hat; *Rembrandt, inv., C. Exshau, fec.;* 1758. The Head of an Old Man, with a Beard; same inscription and date. Joseph and Potiphar's Wife; *Rembrandt, pinx., Exshau, fec. aqua forte;* scarce. S. Peter's Bark in the Storm; same inscription, scarce.

Engraver, GREENWOOD, John. Christ with Nicodemus. Christ among the Doctors. Rembrandt's Father.

Engraver, HAID, John Gottfried. Abraham offering up Isaac.

Engraver, HAID, John Elias. The Nativity. The Raising of Lazarus.

Engraver, HOUBRAKEN, Jacob. The Sacrifice of Manoah.

Engraver, HOUSTON, Richard. An Old Man with a Beard; fine. A Man seated, with a large Hat on his Head; fine. Bust of a Woman, called "The great Jew Bride." An Old Woman plucking a Fowl. A Man holding a Knife. The Pen-cutter. The Philosopher in Contemplation. The Gold-weigher. Christ and the Samaritan Woman.

Engraver, JANOTA, John George. Bust of a Young Man.

Engraver, LANDERER, Ferdinand. Samson and Delilah.

Engraver, LAWRIE, Robert. The Incredulity of S. Thomas.

Engraver, LEEUW, William de. Tobit and his Wife. David playing the Harp before Saul. The Portrait of Rembrandt's Wife. A Lady with a Veil; half-length; inscribed, *Marianne.*

Engraver, LEPICIÉ, Bernard. Vertumnus and Pomona.

Engraver, MARCENAY, Anthony de Ghuy. Tobit recovering his Sight. The Lady with the Pearl; an oval; 1768.

Engraver, MOREAU, John Michael. The Bath of Bathsheba.

Engraver, OESER, Frederic. Saul and the Witch of Endor. The Presentation in the Temple.

Engraver, PETHER, William. The Rabbi. An Officer in Armor. An Old Man with a Beard. The Lord of the Vineyard.

Engraver, RAVENET, Simon Francis. The Lord of the Vineyard.

Engraver, READ, Richard. A Portrait of a Dutch Lady.

Rembrandt's own Plates.

Portraits of himself: —

Rembrandt with his mouth open. 1630.

The Busts of Rembrandt and his Wife. 1636.

A Bust of Rembrandt; highly finished. 1638.
His Portrait, with a Crayon in his Hand.
His Portrait in a Persian Habit. 1654.
There are in all twenty-seven portraits of Rembrandt by himself. The above are the most interesting.
Old Testament Subjects:—
Adam and Eve in Paradise. 1638.
Abraham sending away Hagar. 1637.
Abraham and Isaac. 1645.
Joseph relating his Dream. 1638.
Jacob lamenting the Death of Joseph.
Joseph and Potiphar's Wife. 1634.
The Triumph of Mordecai.
Tobit and the Angel. 1641.
New Testament Subjects:—
The Annunciation to the Shepherds. 1634.
The Adoration of the Shepherds; three different impressions.
The Circumcision; fine.
The Presentation in the Temple. 1630.
The Flight into Egypt. 1658.
Same subject in the manner of mezzotinto.
Same subject in the style of Elsheimer.
The Holy Family. 1654.
The Little Tomb.
The Tribute Money.
Christ driving the Money-changers from the Temple.
Christ and the Samaritan Woman.
Same Subject, with Samaria in the distance. 1634.
The Raising of Lazarus. 1642.
The Great Resurrection of Lazarus. The first impressions of this print are scarce, and the figure running away is bareheaded. In the second he wears a cap.
Christ healing the Sick; called "The Hundred Guilders Print."
The great Ecce Homo. 1636.
The Descent from the Cross. 1633.
Christ presented to the People. 1655.
The Crucifixion. 1658.
The Entombing of Christ.
Christ with the Disciples at Emmaus. 1643.
The Good Samaritan. The first impressions have the tail of the horse white.
SS. Peter and John at the Gate of the Temple.
The Baptism of the Eunuch. 1641.
The Death of the Virgin. 1639.
Devout Subjects:—
The Stoning of Stephen. 1635.

S. Jerome sitting near the Trunk of a Tree. 1654.
S. Jerome kneeling. 1634.
S. Jerome writing in a Book. 1648.
S. Jerome; an unfinished plate.
S. Francis praying; 1657; very scarce.
Various Subjects: —
The Hour of Death.
Youth surprised by Death. 1639.
The Marriage of Jason and Creusa. 1648
The Star of the Kings.
A Lion Hunt.
The Blind Bagpiper.
The Spanish Gypsy.
The Rat-killer. 1632.
The Goldsmith.
The Pancake Woman. 1635.
The Jewish Synagogue. 1648.
The Corn-cutter.
The Schoolmaster. 1641.
The Mountebank.
Travelling Peasants.
A Jew with a high Cap. 1639.
The Astrologer.
The Philosopher.
The Persian. 1632.
The Skater.
Beggars: —
Several small plates of Beggars; some of which are scarce.
Group of Beggars at the Door of a House. 1648.
Academical Subjects: —
A Student drawing from the Model called "The Statue of Pygmalion."
The Bathers. 1631.
A Woman before a Stove. Four different impressions.
A Woman with her Feet in the Water.
Landscapes: —
Bridge of the Burgomaster Six. 1643.
View of Amsterdam.
The Sportsman.
The three Trees. 1642.
Landscape, called "The Milk Pails."
A Village near the High Road; arched. 1650.
The Coach Landscape.
Village with a Square Tower; arched. 1650.
A Large Landscape, with a Cottage and Barn. 1641.
A Village seen in the distance. 1641.

Landscape with Cattle; arched.
Landscape with an Obelisk; arched.
The Mill of Rembrandt's Father. 1641.
The Gold-weigher's Field. 1651.
Landscape, with a Cow drinking.
Portraits of Men : —
An Old Man with a large Beard.
A Man with a Crucifix and Chain. 1641.
J. Antonides Vander Linden, Professor of Physic.
Janus Silvius, minister, of Amsterdam.
A Young Man meditating. 1636.
Manasseh Ben Israel. 1636.
Dr. Faustus.
Renier Hansloo, minister of the Anabaptists. 1641.
Clement de Jonge, print-seller. 1651.
Abraham France.
The Old Haaring.
The Young Haaring. 1655.
John Lutna, goldsmith. 1656.
John Asselyn, painter.
Ephraim Bonus, a Jewish physician.
Wtenbogardus; oval. 1635.
John Cornelius Silvius.
The Banker, or Gold-weigher. 1639.
The Little Coppenol, the Writing-master.
The Great Coppenol. Impressions of this plate with the white or unfinished background are very scarce.
The Advocate Tolling.
The Burgomaster Six. 1647.
Fancy Heads of Men : —
Three Oriental Heads; inscribed *Rembrandt Venetiis*. 1635.
An Old Man with a large Beard.
A Bald-headed Old Man. 1630.
A Young Man, half-length, in profile.
Bust of an Old Man with square Beard and velvet Cap. 1637.
The Turkish Slave.
The Philosopher with the Hour-glass.
Portraits of Women : —
The Great Jewish Bride.
The Little Jewish Bride. 1638.
Two portraits of Old Women.
A Young Woman reading. 1634.
An Old Woman in an Oriental Dress. 1631.
Rembrandt's Mother. 1631.
Rembrandt's Wife.
An Old Woman sleeping.

An Old Woman with Spectacles.

The above are but a part of the prints made by Rembrandt, and there is a variety of studies and sketches, some of which are very fine, and very scarce.

Engraver, SAVERY or SAVRY, Solomon. Christ driving the Money-changers out of the Temple.

Engraver, SCHIAVONETTI, Luigi. The Portrait of Berchem.

Engraver, SCHMIDT, George Frederic. The Portrait of Rembrandt. Christ restoring the Daughter of Jairus. Lot and his Daughters; very rare. The Young Jewess and her Father. The Mother of Rembrandt. The Young Lord. Old Man with the Beard.

Engraver, SPILSBURY, Inigo. Abraham sending away Hagar.

Engraver, TISCHBEIN, John Henry, the Younger. A Mountainous Landscape.

Engraver, WATSON, Thomas. Jupiter and Mercury with Philemon and Baucis.

Engraver, WOOD, John. A Firelight.

Reni, Guido, born at Bologna (1575–1642). Son of a professor of music, he early began to practise playing upon the flute, but soon chose to adopt the profession of a painter. His first instructor was Denis Calvart, whom he left in order to enter the school of the Carracci, where he became the favorite of Ludovico. When the pictures of Caravaggio began to attract attention, the Carracci were thoroughly alarmed for the fate of true art, and Annibale in a lecture laid down the rules which he considered the basis of the highest type of painting. This discourse made a great impression upon Guido, and he determined to govern himself by it. Soon the excellence of his works was noticed, and he was upbraided by his teachers for insolence in attempting to establish a new system; Ludovico at last dismissed him from the academy. Guido soon after painted a "S. Benedetto in the Desert," for the ch. of S. Michele in Bosco; some of Ludovico's finest works were in the same church, but that of Guido did not suffer by contrast. He went to Rome with Albano. His first picture painted there, the "Martyrdom of S. Cecilia," won for him great praise, but it gained him the enmity of other artists. The power of Caravaggio was so great at that time that when Card. Borghese commissioned Guido to paint a picture of the "Crucifixion of S. Peter," he stipulated that it should be done in Caravaggio's manner. Guido did not break the letter of the agreement, but the spirit of his work made it very unlike those of the other master. His success called out the hatred of his enemies; even Albano deserted him; but the bitterness of Annibale Carracci, who was then employed at the Farnesina, was the most important of all, for his invectives being repeated would injure him even with pos-

terity He gained a new triumph in his decoration for Paul V. of the private chapel of Monte Cavallo. He had some disagreement with the Pope's treasurer, and returned to Bologna. He then painted several pictures in his native city, the most celebrated being the "Murder of the Innocents," for the ch. of S. Domenico. Paul V. was anxious for his return to Rome, and when he went he was employed at S. Maria Maggiore. His finest work in Rome, which is also generally considered his *chef-d'œuvre*, is the "Aurora" in the garden house of the Palazzo Rospigliosi. This is well known by the engravings of Morghen and Frey. After his work was finished at S. Maria Maggiore, he returned to Bologna and was obliged to refuse many commissions, so great was the number he received. When he sent his "S. Michael" to the Cappuccini at Rome, he wrote, "I wish I had had the wings of an angel, to have ascended into Paradise, and there to have beholden the forms of those beatified spirits from which I might have copied my archangel; but not being able to mount so high, it was in vain for me to search for his resemblance here below; so that I was forced to make an introspection into my own mind, and into that idea of beauty which I have formed in my own imagination." It is said, indeed, that his beauty and grace was always drawn from the same source; that he was accustomed to pose his color grinder, and drawing the outline from him, and arranging the lights and shades as he saw them, he supplied the beauty from his own idea of it. But the life of this master was degraded by his passion for gaming, and at last he sent forth unworthy pictures for the sake of gain; he was, however, reduced to great distresses, which brought on the fever of which he died. With the exception of Domenichino he is considered the most worthy of the disciples of the Carracci. There is much grace and beauty in his works, but they are wanting in vigor and strength; this is especially true of his male figures. There is also a tiresome sameness in his female heads, which seem to be modelled after the antique Niobe. His heads of Christ want dignity, and his Virgins are only pretty women; in short, his characteristic seems to be an exalted and beautiful conception of beauty, without individual life or interest — an empty abstraction. In the last days he multiplied Madonnas and Cleopatras and kindred subjects, which are to be seen in many collections. In addition to those already mentioned, some of his more important works are a "Madonna della Pietà" and a "Mater Dolorosa" at Bologna; SS. Paul and Anthony, the hermits, in the Berlin Mus.; a "Fortune," an allegorical picture, which is several times repeated, and is in the Schleissheim, Berlin, and Capitol (Rome) galleries. The Louvre has a large number of his works. He also left a considerable number of etchings which have the same characteristics as his paintings, and are executed with much grace and freedom.

THE AURORA. BY GUIDO RENI.

In the Rospigliosi Pal., Rome.

ENGRAVINGS AFTER THE WORKS OF GUIDO RENI.

Engraver, ALIAMET, François Germain. The Circumcision; oval.

Engraver, ANDRIOT or HANDERIOT, Franz. A Magdalene. Madonna and Bambino.

Engraver, AUBERT, Michel. S. Francis; arched.

Engraver, AUDRAN, Gerard. The Magdalene; half-length.

Engraver, AUDRAN, Benoît. The Rape of Dejanira.

Engraver, AUDRAN, John. S. Andrew led to Crucifixion. The Martyrdom of S. Peter.

Engraver, BAILLU. S. Michael vanquishing Satan.

Engraver, BAUSE, John Frederick. Artemisa. The Head of Christ.

Engraver, BELLA, Stefano della. Three Children carrying a Plateau.

Engraver, BERNARD, Samuel. The Flight into Egypt.

Engraver, BOLOGNINI, Gio. Batista. The Murder of the Innocents. S. Peter made Pope. The Crucifixion, after the picture of the Capuchins at Bologna. Bacchus and Ariadne; in three sheets.

Engraver, BOULANGER, John. The Virgin, with the Child asleep. The Virgin and Child, with S. John kissing his Foot.

Engraver, BOULLONGNE, Louis. The Rape of Helen.

Engraver, CANTARINI, Simone. Fortune with her Foot on a Globe; *G. Renus in. & fec.*

Engraver, CANUTI, Domenico Maria. S. Francis praying; *Dom. Ma. Canuti, fec.*

Engraver, CESI or CESIO, Carlo. S. Andrew led to Martyrdom, prostrating himself before the Cross.

Engraver, CHEREAU, François. The Crucifixion.

Engraver, CORIOLANO, Bartolommeo. S. Jerome meditating before a Crucifix. Herodias with the Head of S. John. The Virgin, with the Child asleep. The same subject in chiaro-scuro; very fine.

Engraver, CORIOLANO, Gio. Batista. The miraculous Image of the Virgin, painted by S. Luke, held by three Angels. Cupid sleeping; in chiaro-scuro.

Engraver, CUNEGO, Domenico. A Head of Magdalene.

Engraver, DAVID, Jerome. The Virgin of the Rosary; 1633.

Engraver, DUFLOS, Claude. Bust of the Virgin.

Engraver, DUPUIS, Nicholas Gabriel. The Death of Lucretia.

Engraver, EARLOM, Richard. Cupid bound. Simeon receiving the Infant Jesus.

Engraver, EDELINCK, Gerard. The Virgin sewing, with the Child asleep in a Cradle surrounded by Angels, called "La Couseuse;" fine.

Engraver, FAUCCI, Carlo. Cupid.

Engraver, FREY, James. The Archangel Michael. The Four Fathers of the Church. Aurora; in two sheets. Bacchus consoling Ariadne, after the departure of Theseus.

Engraver, FREZZA, Gio. Girolamo. The Descent of the Holy Ghost; scarce.

Engraver, GREGORI, Ferdinando. Venus sleeping. S. Sebastian; half-length.

Engraver, KASSEL, Theodore. Susanna and the Elders.

Engraver, LORENZI, Fra Antonio. S. Domenic taken up to Heaven.

Engraver, MICHEL, John Baptist. Adoration of the Shepherds.

Engraver, MORGHEN, Raphael. S. John in the Wilderness. The Aurora.

Engraver, NICOLET, Benedict Alphonsius. S. Apollonia.

Engraver, PASQUALINI, Gio. Batista. The Aurora.

Engraver, PICART, Stephen. The Birth of the Virgin.

Engraver, POILLY, Francis the Elder. Flight into Egypt. The Adoration of the Shepherds; in an octagonal border. Christ in Gethsemane.

Engraver, PREISLER, John Martin. David and Abigail. Semiramis putting the Crown of Ninus on her Head.

Engraver, RAVENET, Simon Francis. Painting and Design.

His own Plates.

The Bust of Pope Paul V.; *Paulus V. Pont. opt. max.*

The Holy Family, the Virgin seated with her Face toward the Child.

The Virgin with the Child asleep on her Breast; engraved in three different manners.

The Virgin embracing the Child, and holding a Book in her Hand.

The Virgin with the Child giving his Hand to S. John.

The Holy Family, with two Angels scattering Flowers; engraved in four different manners.

S. Christopher bearing Christ on his Shoulders.

S. Jerome praying in a Cave, with a Book and Crucifix.

The Virgin seated in the Clouds with SS. George, Francis, Lawrence, and others.

Bartsch describes sixty etchings by Guido.

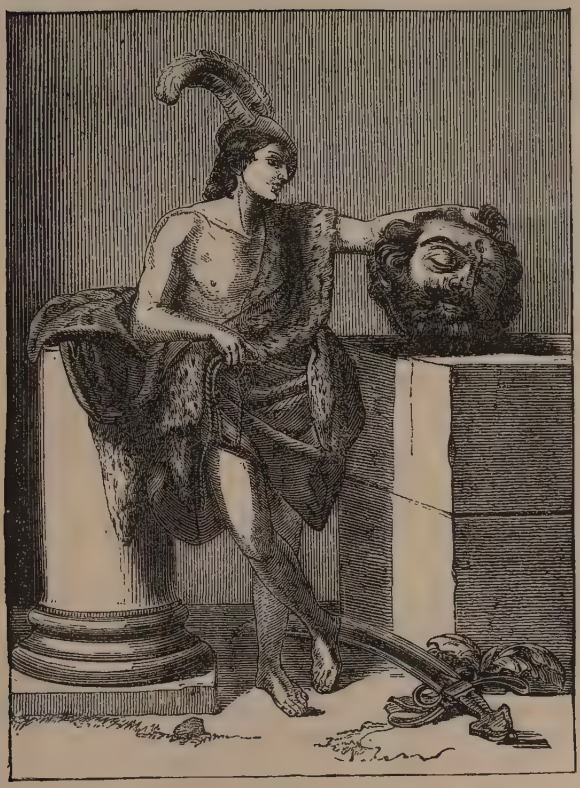
Engraver, ROUSSELLET, Guido. The Annunciation. Four plates representing three of the Labors of Hercules, and his Death.

Engraver, SCHULZE, John Gottfried. The Ecce Homo.

Engraver, SHARP, William. The Doctors of the Church. Ecce Homo.

Engraver, SIRANI, Gio. Andrea. A Sibyl.

Engraver, STRANGE, Sir Robert. Penitent Magdalene; 1762 and



DAVID AND HEAD OF GOLIAH.

1773. The Death of Cleopatra; 1777. Fortune flying over a Globe; 1778. Venus attired by the Graces; 1759. The Chastity of Joseph; 1769. The Holy Virgin; 1756 (?). The Angel of the Annnuciation; 1756 (?). The Annunciation; 1787 (?). The Offspring of Love; from the Coll. of the Marquis of Westminster; 1766 (?). The Magdalene; 1753. Death of Cleopatra; 1753. Cupid sleeping; 1766 (?). Liberality and Modesty; 1755.

Engraver, TORRE, Flaminio. The Patron Saints of Bologna. The Virgin and Patron Saints of Bologna; very rare. Samson.

Engraver, TRABALLESI, Giulio. The Circumcision.

Engraver, VAILLANT, Wallerant. Judith.

Engraver, VALET, William. The Holy Family.

Engraver, VALK or VALCK, Gerard. Cupid asleep.

Engraver, VISSCHER, Cornelius. Susanna and the Elders.

Retzsch, Friedrich August Moritz, born at Dresden (1779–1859). This artist is best known for his engravings illustrative of the works of Goethe, Schiller, and Shakespeare. He was a true lover of nature, and would much sooner roam the woods with dog and gun, than be employed in any ordinary pursuit. His friends urged him to enter the Acad. of Dresden, and after he had acquired the mechanical knowledge necessary, the wild, poetic word-pictures of the above-named writers seemed to be the inspiration he required to bring out all his powers. He was an original and poetic artist.

Reynolds, Sir Joshua, born at Plympton in Devonshire, 1723; died in 1792. When quite young he displayed such a talent for drawing, and made likenesses of his relatives and friends with such success, that, in 1740, his father sent him to London to study with Mr. Hudson, a portrait-painter. He remained with him three years, in which time his ability had so excited the jealousy of his teacher as to render his situation unpleasant. He returned to Devonshire, and, after a time, established himself at Plymouth Dock. In 1749, by invitation of Captain Keppel, he sailed for Leghorn, and from there proceeded to Rome. He was three years in Florence, Venice, etc. All this time he studied carefully the works of the great masters. Soon after his return to England, he was acknowledged to be the best painter in that country since the days of Vandyck. In 1768 he was made President of the Royal Acad., and soon after the King bestowed on him the honor of knighthood. Although it was not a part of his duty to read lectures to the academy, he continued to do so until 1790, when he took his leave. During these years he also sent 244 pictures to the various exhibitions. In 1781 and in 1783 he made excursions to the Netherlands and Holland. In 1784 he exhibited his celebrated portrait of Mrs. Siddons. In 1786 he was commissioned to paint a picture for the Empress of Russia, the subject, size, and price being left to his own decision. He painted the "Infant Hercules strangling the Serpent." When Alderman

Boydell undertook to establish his Shakespeare Gall., Sir Joshua chose three subjects for himself, the "Death of Cardinal Beaufort," "Macbeth with the Witches," and "Puck," which last is one of his happiest efforts. In 1782 he experienced a slight shock of paralysis, but was afterwards quite well until 1789, when his sight was so defective that he feared he might become blind, and from this time relinquished the use of the brush. He was sick about three months before his death, and died on the 23d of February, 1792. His remains, after lying in state at the Royal Acad., were buried at St. Paul's, near the tomb of Sir Christopher Wren. As a portrait painter, and particularly as a painter of children, he is almost unequalled, but in historical or poetical compositions he falls far below the standard of excellence. It was his custom to receive six sitters daily. He kept a list of those who were sitting, and of those who were waiting for an opportunity to be painted. He kept prints engraved from his portraits and sketches in a large portfolio, and submitted it to his sitters. When they had chosen the position which they wished, he copied it on the canvas, and painted the likeness to correspond. At the height of his success he was accustomed to paint a portrait in four hours. His sitters' chairs moved on casters, and were raised a foot and a half above the floor. He worked standing, with great rapidity, and used brushes with handles eighteen inches long. His sister presided over his household, and he lived generously, receiving company to dinner almost daily, and among his visitors were the best men of the time. His friendship for Dr. Johnson continued through life. Percy, Goldsmith, Garrick, and the Burkes were frequently his guests. The day before Johnson died he said, "I have three requests to make, and I beg that you will attend to them, Sir Joshua: forgive me £30 which I borrowed of you, read the Scriptures, and abstain from using your pencil on the Sabbath Day." Sir Joshua made and remembered these promises. Reynolds was

LEAR. A STUDY. BY SIR JOSHUA REYNOLDS.

very skilful in compliments. He painted his name on the border of Mrs. Siddons' garment, in her picture as "The Tragic Muse." The actress went near to examine it, and, seeing the name, smiled. Sir Joshua bowed and said, "I could not lose the opportunity of sending my name to posterity on the hem of your garment." He placed great value upon old pictures, and said of Titian, "To possess a really fine picture by that great master, I would sell all my gallery, — I would willingly ruin myself." In his eulogy on Reynolds, Burke says, "In full affluence of foreign and domestic fame, admired by the expert in art and by the learned in science, courted by the great, caressed by sovereign powers, and celebrated by distinguished poets, his native humility, modesty, and candor never forsook him, even on surprise or provocation; nor was the least degree of arrogance or assumption visible to the most scrutinizing eye in any part of his conduct or discourse." Good prints of the pictures of Sir Joshua Reynolds were made by many contemporary engravers, but fine impressions, and especially proofs, are becoming rare. Among the best are the following: —

ENGRAVINGS AFTER THE WORKS OF REYNOLDS.

Engraver, ARDELL, James Mc. Earl of Bath. Admiral Boscawen. Mrs. Bastard. Duchess of Buccleugh. Lady E. Montague. Horace Walpole.

Engraver, DOUGHTY, William. Dr. Johnson.

Engraver, DICKENSON, W. Sir Joseph Banks. Lady Crosby. Mrs. Mathew. Mrs. Pelham feeding Chickens. Bishop Percy.

Engraver, DIXON, John. Mrs. Blake as Juno. Duke of Leinster; 1775. Dr. Robertson. Ugolino.

Engraver, FISHER, Edward. Lady Sarah Bunbury; full length, very fine. Garrick between Tragedy and Comedy. Admiral Keppel. Lord Ligonier. Miss Palmer as Hope nursing Love. Marquis of Rockingham.

Engraver, GREEN, Valentine. Duke of Bedford, with his Brothers and Miss Vernon. Sir W. Chambers. Sir J. Reynolds, as President of the Royal Acad. Marchioness of Salisbury. Three Ladies Waldegrave.

Engraver, HAWARD. Mrs. Siddons. Prince of Wales, leaning on his Horse.

Engraver, HOUSTON, Richard. Marquis of Granby. Duchess of Ancaster. Francis Charteris.

Engraver, JONES, J. Boswell. Erskine. Fox. Sir Abraham Hume.

Engraver, MARCHI, G. Goldsmith. Mrs. Crewe and Mrs. Bouverie.

Engraver, SHARP, William. John Hunter. The Holy Family; two plates, one large and one small.

Engraver, SHERWIN, John Keyse. The Fortune Teller.

Engraver, SMITH, John Raphael. Lord R. Cavendish. Mr. Dundas. Mrs. Musters. Duke of Orleans. Archbishop of Armagh. Banished Lord.

Engraver, WATSON, Thomas. Lady Bampfylde. Mrs. Crewe. Lord Errol. Lady Melbourne and her Son. Bishop Newton. Resignation.

Engraver, WATSON, James. Lord Amherst. Mrs. Abington. Dr. Beattie. Edmund Burke. Dr. Hawkesworth. Dr. Johnson. Duchess of Marlborough and her Daughter. Countess of Waldegrave.

Reynolds, Samuel William (1774–1835). This celebrated mezzotinto engraver executed no less than 300 plates after the works of Sir Joshua Reynolds, besides numerous portraits and historical subjects after other masters, almost entirely modern painters. He was skilful as a designer of landscapes, and made some sketches in oil.

Ribalta, Francisco, born at Castellon de la Plana (1551–1628). This artist is the head of the school of Valencia, and one of the best historical painters of Spain. He first studied in the city of Valencia, where he fell in love with the daughter of his master; her hand was refused him by the father, but the young couple parted with mutual vows of constancy. He spent several years in Italy, and when he again went to Valencia had no difficulty in obtaining his bride. He has been compared as an artist with Domenichino. The Spanish painters were given to the representations of extremes; either excruciating agonies or transporting ecstasies were most frequently their subjects; they seem not to have had as much middle ground as other nations. Ribalta is no exception to this rule. Valencia is richer than any other place in his works; many of them are in the Colegio Patriarca, in a chapel, where his "Last Supper" plays an important part in the ceremonies of Corpus Christi. His "Nailing to the Cross" shows plainly its superiority to its surroundings in the Museo. Another famous work of his, also in the Colegio, is S. Vicente de Ferrer on his sick-bed visited by the Saviour and several saints. There is a picture by Ribalta in the chapel of Magdalene College, Oxford. He painted many fine portraits of the prominent persons of Valencia. Out of Spain his works are very scarce.

Ribalta, Juan de, born at Valencia (1597–1628). Son of Francisco. They died the same year. Juan gave proof of his powers at eighteen, when he painted the "Crucifixion" now in the Mus. of his native city. There is confusion concerning the separation of the works of the father and son. Juan painted more than thirty portraits of the notables of Valencia for Don Diego de Vich, who gave them to the convent of S. Jerome. There is a work of his in the Dresden Gall. representing Pope Gregory XV. surrounded by Cardinals.

Ribera, Josef de, called Il Spagnoletto, born at Xativa, 1588;

died at Naples, 1656. His parents placed him at the University of Valencia to study a profession, but he, following his inclination, entered the school of Francisco Ribalta. It is said that his earliest works were noticed for their excellence. He was at Rome when very young, living in extreme poverty. Clothed in rags, he lived on crusts, and spent his time in copying the frescoes he could see in the streets. He arrested the attention of a Cardinal who took him home and provided for his comfort. But Ribera found himself less inclined to work than before, and soon returned to his life in the street. The Cardinal, angry at this, called him an ungrateful little Spaniard, and invited him to return to his house. When Ribera declared that he needed the spur of poverty to make him a good artist, the Cardinal admired his resolution, and the story being repeated attracted the attention of other artists to him, and he was called Il Spagnoletto. He imitated the works of Caravaggio, and carefully studied those of Raphael and the Carracci. He likewise visited Parma and Modena, and some of his works show the effect of the study of Correggio, for which he there had an opportunity. He quarrelled with Domenichino at Rome, and at length removed to Naples. Here, for a time, he studied with Caravaggio. A rich picture dealer, who employed him, so admired his genius that he offered him his daughter in marriage. Ribera accepted, but ease and prosperity seemed now to stimulate, rather than hinder, his exertions. He chose the most painful subjects, and depicted them with a horrible reality. His "Flaying of S. Bartholomew" attracted the attention of the Viceroy Don Pedro Giron, who appointed Ribera court painter. The Neapolitan artists were much chagrined at the advance of the Spaniard, and began to court his favor as much as they had before derided him. He entered into a conspiracy with Belisario Corenzio and Gianbattista Caracciolo, by which they prevented the employment of other artists to paint the chapel of S. Januarius. They used fraud, violence, and even murder, and drove away the Cavaliere D'Arpino, Guido, Gessi, and, finally, Domenichino. After all this Ribera painted but a single altar-piece. His two companions died, and the chapel was finished by Lanfranco. The Neapolitans have a tradition that Don Juan of Austria, when in Naples in 1648, met the daughter of Ribera, admired her beauty, and carried her to Sicily. He afterwards forsook her, and she entered a convent at Palermo. Ribera and his wife, not able to survive this disgrace, disappeared from Naples, and his end was unknown. But Cean Bermudez declares that in 1630 he was made a member of the Acad. of S. Luke, that in 1644 Innocent X. sent him the cross of the Order of Christ, and he lived in elegance and respectability at Naples, and died in the midst of riches and honor. Few Italian artists were better known in their own country, and his pictures were very popular. He painted immense numbers, many of which were sent to Spain. His works are now familiar to all Europe, from

Madrid to St. Petersburg. His best point was in the delineation of anatomy. His pictures now in the Queen of Spain's Gall. are "S. Bartholomew," before mentioned; "Ixion on the Wheel;" "Jacob's Dream," etc. At the Escorial there is a picture of "Jacob watering the Flock of Laban;" in the Cath. of Valencia, an "Adoration of the Shepherds;" and at the Louvre, a frightful representation of Cato of Utica. He painted many portraits, which are scattered through the collections of Europe. He also left about twenty etchings which Bartsch reckons among the most remarkable engravings in aqua-fortis. The following are his principal plates: —

The Martyrdom of S. Bartholomew.
The Penitence of S. Peter.
The Dead Christ extended on a Linen Cloth.
S. Jerome, with an Angel blowing a Trumpet.
S. Jerome reading, with a Skull on the Ground.
Bacchus made drunk by Satyrs.
Portrait of Don John of Austria on Horseback.

ENGRAVINGS AFTER THE WORKS OF SPAGNOLETTO (RIBERA).

Engraver, AMETLLÉR, Blas. S. Gregory performing a Miracle.
Engraver, BALESTRA, Gio. Archimedes.
Engraver, DAULLÉE, Jean. Diogenes with the Lantern.
Engraver, FISCHER, Joseph. Christ with the Doctors.
Engraver, FORKE, Simon. Jacob tending Laban's Flock.
Engraver, INGOUF, François Robert. Adoration of the Shepherds.
Engraver, LOUIS, Aristide. Mater Dolorosa.
Engraver, PITTERI, Gio. Marco. S. Peter delivered from Prison.

Ricci, Antonio, called Barbalunga, born at Messina (1600–1649). A pupil of Domenichino. He is one of the best painters of Sicily, and founded a school at Messina after he returned from Rome.

Ricci, Sebastiano, born at Belluno (1659–1734). A decorative painter who executed many works in England in the days of Queen Anne. He was a feeble imitator of Paul Veronese.

Ricci, Marco, born at Belluno (1680–1730). Nephew of the preceding. He painted landscapes in the manner of Titian, and also etched several plates from his own designs.

Ricciarelli. See Volterra.

Riccio, Andrea, real name Briosco, called Riccio from his curly hair (1480–1532). His manner of sculpture was grotesque and extravagant. His works were overloaded with ornament and detail until the design was lost in the mass. His chief works were two reliefs from the life of David, in the choir screen of S. Antonio of Padua; the famous candelabrum, eleven feet high, in the same church; a monument to two physicians of the Della Torre family of Padua, and four bronze reliefs in the Acad. of Venice, which seem to belong to his early period.

Riccio, Domenico, called Brusasorci. Born at Verona (1494–1567). He has been called the Titian of Verona, but he was no more than a mediocre painter. His best works are in his native city, where they are much valued. His son, Felice (1540–1605), was fond of painting on marble, which he did with great skill. His pictures on oriental alabaster were especially pleasing.

Ridolfi, Cavaliere Carlo, born at Vicenza (1602–1660 ?). This artist is better known for his writings than his pictures. He has been called the "Venetian Vasari," and was the principal authority concerning Venetian artists down to his own time. He was less mannered in his painting than most of his contemporaries. The "Visitation," in the ch. of the Ognissanti, in Venice, is his *chef-d'œuvre*. He also painted many portraits.

Riemenschneider, Tilman, born at Osterode in the Harz Mountains, probably about 1460. He went to Würzburg, where he rose to the rank of head Burgomaster in 1520. In 1525, after the Peasant's War, he was deprived of his office, and until his death in 1531, he lived in retirement. His works in sculpture are numerous, and the major part of them are in Würzburg and its immediate vicinity. The monument of the Knight Eberhard von Grumbach, in the ch. at Rimpar, was probably his earliest work. In 1495 he was commissioned to execute for Bamberg Cath. a magnificent monument to the Emperor Heinrich II. and his consort Kunigunde. This was not completed until 1513, and is one of his principal works. The figures of the Emperor and Empress lie on a large sarcophagus; they are more than life-size, are good portraits, and furnish an excellent representation of the fantastic 15th century costume. Upon the sarcophagus five scenes from the lives of the imperial pair are depicted with great attention to technical execution; the figures are also graceful, but there is a lack of dramatic life and free action. We have not space for a list of his works, which embrace many monuments and religious subjects. A haut-relief representing the "Lamentation over the Dead Christ," in the ch. at Maidbrunn, is probably his latest work. It is executed in sandstone. The Nicodemus is believed to be his own portrait.

Rietschel, Ernst (1804–1860). A pupil of Rauch. He went to Rome, and settled in Dresden after his return. He executed the statue of King Friedrich August of Saxony for the Zwingerhof at Dresden, when but twenty-seven years old. His chief excellence was (like his master) that of the delineation of character in portrait statues. Those of Lessing, at Brunswick, Luther, at Worms, and Goethe and Schiller, at Weimar, are of the highest type of this branch of sculpture; that of Weber, at Dresden, is also admirable in its delicate simplicity. The group of the "Virgin and Dead Christ," which he executed for the Friedenskirche at Sans Souci, is a beautiful expression of the deep religious feeling of this master. His

smaller representations of mythical subjects, and his reliefs, are full of charming grace. Of his statues of Luther and Lessing, Lübke says, he "has produced with imperishable power, in monumental form, the intellectual and moral ideals of the nation, in the persons of their noblest representatives."

Rietschoof, Jan Claasze, born at Hoorn (1652–1719). A pupil of Backhuysen, whose style he imitated with success. Though inferior to his master he ranks high among the second class of painters of the Dutch school. Two of his pictures, one a calm, and one a stormy sea, are in the Amsterdam Mus.

Rigaud, Hyacinthe, born at Perpignan (1659–1743). The most distinguished French portrait painter of his time. He often portrayed the King, Louis XIV., and had many of the illustrious personages of Europe for his sitters. In his day the French Acad. did not recognize portrait painters, and Rigaud was admitted as a special honor, submitting only a sketch of the Crucifixion. His pictures are too uniformly finished, and lack freedom of handling. He was unfortunate in the costume of his time; if he could have painted nature instead of perukes, his works would certainly be more pleasing now. They are numbered by hundreds.

Riley, John, born in London (1646–1691). A good portrait painter, and one of the best in England at the time of his death. He was very modest; Walpole says he might have made a great name, had he possessed one quarter as much vanity as Kneller. His portraits of the Lord Keeper North at Wroxton Abbey, of Bishop Burnet, and of Dr. Busby, were among his best works.

Rincon, Antonio del, born at Guadalaxara (about 1446–1500). The first Spanish painter of distinction. It is believed that he studied in Italy. He painted the portraits of Ferdinand and Isabella the Catholic, but these works are now known only by copies. His principal remaining pictures are seventeen compositions of the Life of the Virgin; these are in the ch. of Robledo de Chavela, near the Escorial, as one goes from Madrid to Avila.

Rizi, Fray Juan, born at Madrid, 1595; died at Rome, 1675. Son of Antonio Rizi of Bologna. His mother was a Spanish woman. Pupil of Mayno. He was early distinguished, and painted six pictures of the Passion of Christ, and Martyrdoms of Saints, for the convent of Mercy. In 1626 he took the cowl of S. Benedict at the monastery of Monserrate. The next year he went to study theology at the College of San Vicente, at Salamanca. One hundred ducats were required yearly from each student. The Abbot refused to receive Rizi for want of the money, but at length allowed him two days in which to obtain it. In that time he painted a "Crucifixion," which relieved him of his difficulty, and he continued to pay for his education by means of his brush. He returned to his convent, where he held several offices, and was at last made Abbot of Medina del

Campo. His fame was so great that all the houses of his order wished for him as an inmate. For his brethren at Burgos he did some of his best works. He painted there a picture of "S. Scolastica reading." It was a portrait of a young girl whose dower as a nun Rizi paid with the price of his labors. His fame reached even to Rome, in which city he entered the famous convent of Monte Cassino. The Pope wished to see him, and made him a Bishop, but he died before taking possession of his crozier. In the Queen of Spain's Gall. is a picture by Rizi of "S. Francis receiving the Stigmata."

Rizi, Francisco, born at Madrid (1608–1685). Pupil of Vincenzo Carducho. We have no account of his early works. On account of a picture he had painted of the Cath. of Toledo, he was appointed to the office of its painter in 1653. In 1656 he was appointed one of the painters of Philip IV., and Charles II. gave him the key of deputy-aposentador as a reward for the "Fable of Pandora," which he had painted in the Hall of Mirrors in the Alcazar. In 1684 Charles II. employed him to make a design for a new altar, to be dedicated to the relic at the Escorial, known as the Santa Forma. This was a sacramental wafer which, according to its legend, was dashed by heretics from the high-altar of the Cath. of Gorcum, and trodden under foot. By this means three rents were produced, from which drops of blood issued. One of the heretics was converted by the sight, and, together with the Dean of Gorcum, he carried it to a convent at Mechlin. It was afterwards taken to Vienna and Prague, and in 1592 sent as a present to Philip II. Since that time, on festival days, it has been shown, stained with the blood, "to the comfort of Catholic believers, and to the confusion of their adversaries." Rizi designed the altar, which was finished under his superintendence, and was making a sketch for a picture to be placed above it when he died; it was finished by his pupil, Claudio Coello. Many of his pictures exist in the churches of Madrid. The Royal Gall. has but one, a portrait of an unknown Knight. Many of his works are also in the National Mus.

Rizzo, Antonio. This artist is first made known to us by the monument to the Doge Francesco Foscari, in the ch. of S. M. de' Frari, at Venice. He labored here in 1457 with Pietro Rizzo, supposed to be his father. A new manner is foreshadowed in this, which is perfected into the full Renaissance style in a second monument to Doge Niccolò Trou in the same church. This is the work of Antonio, and is an enormous labor in the abundance of plastic work. There are nineteen colossal statues, besides medallions and other reliefs. The portrait statues are true to life, though hard and angular in outline. Antonio also executed marble statues of Adam and Eve for the Doge's Pal. about 1471.

Robbia, Luca della, born at Florence (1400–1481). This celebrated sculptor was apprenticed at an early age to the best goldsmith

of Florence; but he soon began to model in wax with an ardor so unusual that it is surprising to find so little remaining of the work done before he was forty-five years old. The only memorials of that time are the bas-reliefs in the side of the Campanile towards the Duomo, and two unfinished reliefs in the Uffizi. The first represent Music, Philosophy, Geometry, Grammar, and Astronomy; Plato and Aristotle; Ptolemy and Euclid; and a man playing the lute. The unfinished ones are the Imprisonment and Crucifixion of S. Peter. In the Uffizi are also the reliefs made for the balustrade of an organ in the Duomo. These were undertaken in 1445, and most decidedly establish his claim to high rank among Italian sculptors. They suf-

MADONNA IN TERRA-COTTA. BY LUCA DELLA ROBBIA.

fer nothing from their present position, which gives an opportunity for minute examination of them. They represent youths dancing, singing, and playing on musical instruments. It has been said that Luca studied with Ghiberti, but this needs confirmation; he however learned bronze casting from some one, as he made the doors of the sacristy of the Duomo. He executed one of the finest of the many cinque-cento tombs for the Bishop Benozzo Federighi of Fiesole. A portion of the decorations of this tomb were enamelled tiles painted with fruits and flowers in their natural colors. In this enamel painting Luca excelled, and he made it so prominent that it has been known as Robbia ware, but he did not by any means invent it,

as Vasari says, for it had been used by the ancient nations, and from time to time by the Italians also. Luca made some changes by coloring his enamel for certain portions of the backgrounds, such as the plants, draperies, etc. He left many of these works, which are beautiful, but we cannot afford room to give a list of them. There are twelve medallions representing the Months, in Kensington Mus., supposed to have been executed by Luca for the decoration of a writing cabinet for Piero di Cosimo de' Medici. One of the most beautiful of all these works of his is the "Coronation of the Virgin" in the altar-piece in the ch. of the Osservanza near Siena. Andrea, the nephew of Luca, had worked much with him, and by his will shared his property with another nephew, Simone, who was a shoemaker. After his death his secret of enamelling was carefully guarded by his family, and was a fortune to them. They made a system of polychromatic architecture. Andrea and his son, Luca II., were employed eleven years in decorating the Ceppo Hospital, at Pistoja, with a frieze which represents the Seven Acts of Mercy. The effect of this enamel painting is brilliant. Pope Leo X. employed Luca II. to pave the Loggie of the Vatican with colored tiles. Giovanni and Girolamo, brothers of Luca II., also worked in Robbia ware, and the latter went to France and was much employed by Francis I. in decorating his château de Madrid, in the Bois de Boulogne.

Robert, Louis Leopold, born at Neufchâtel (1794–1835). This artist excelled in depicting *genre* or real life scenes. His especial want was excellence of color. The sentiment and action of his pictures is good. He is best known by three pictures representing the life of Italy at the different seasons: that of spring is the "Fête of the Madonna del Arco;" summer is the "Reapers of the Pontine Marshes;" winter at Venice, the "Departure of the Fishermen of the Adriatic;" the fourth was not finished, when he died by his own hand, sitting before his easel, in Venice. The spring and summer scenes are in the Louvre.

Robetta, born at Florence and flourished about 1520. By some critics he is considered merely a goldsmith, but his prints certainly entitle him to a place among the early engravers of Italy, of which he may be called the last. He was a member of the club of artists called *La Compagnia del Pajuola.* About thirty prints remaining now are attributed to him, and are more valuable for their rarity than any other quality.

Robusti. See Tintoretto.

Rode, Christian Bernard, born at Berlin (1725–1797). The most noted native historical painter of the time of Frederick the Great. He was much employed in decorative works, by that monarch. His ceilings at Sans Souci are among the best of them. He also left 150 etchings of little value.

Roelas, Juan de las, born at Seville (1560–1625). Palomino called Roelas a doctor, for he took a degree in medicine before he determined to become a painter and went to Venice to study. After his return to Seville he was constantly employed, and many works of his remain in that city. His coloring was excellent, his knowledge of anatomy perfect, and his composition good. The Royal Gall. of Madrid has but one picture by him — a small one, representing Moses striking the Rock; it is called "The Calabash," from a woman drinking eagerly from a gourd. In the ch. of S. Isidore at Seville is the picture of the death of that saint, which is considered his greatest work. The S. Iago in the Mus. of Seville represents the saint as riding over the Moors, and is full of fiery spirit; it is a *chef-d'œuvre;* several other fine pictures of his are in the same collection, but some critics think the "Conception," in the Acad., better than these.

Roepel, Conrad, born at the Hague (1679–1748). Pupil of Constantin Netscher. He painted portraits for a time, but at last devoted himself to fruit and flower pieces. He imitated the manner of Jan van Huysum very successfully. His pictures are in the Dresden and Cassel galleries.

Rogman, Roland, born at Amsterdam (1597–1685). The rare landscapes of this master are much like those of Rembrandt, and are mistaken for the works of the latter. Two of his pictures are in the Cassel Gall. He also left thirty-three plates etched carelessly with a slight hand.

Rokes, Hendrik Martenz, called Zorg. Born at Rotterdam (1621–1682). It is not known with whom this painter studied, but his subjects are like those of Brower. His composition, drawing, and execution are good; better than his color. A "Fish-market," in the Van der Hoop Coll. at Amsterdam is one of his best works. There are also excellent kitchen scenes and similar subjects in the Louvre, Munich, and Dresden galleries.

Roldan, Pedro, born at Seville (1624–1700). A member of a distinguished family, and the last of the great carvers of Spain. Among the first of his celebrated works was the high-altar in the chapel of the Biscayans in the Franciscan convent, which was executed in oak or cedar. At the time of the restoration of the Hospital of Charity, Roldan executed an immense piece of sculpture for the centre of the retablo of the high-altar of the church. The "Entombment of Our Lord" is the subject represented, and it has a peculiar interest as being the last fine work of painted sculpture in Spain, that can be compared with the works of Juni and Hernandez. Roldan also executed bas-reliefs in stone at Jaen for the exterior of the cathedral. His native city abounded with his works. His devotion to his art was such that he considered every moment lost that was spent on other pursuits. He married a lady of good birth, and

lived in the country. When obliged to go to Seville, he carried a lump of clay in his hand and modelled as he rode along. Although not the best of Spanish sculptors, he had great skill in the arrangement of his compositions, and his figures and draperies were well studied. His daughter, Doña Luisa, became a good artist under his instruction, and was accustomed to superintend his studio and pupils. She often made valuable suggestions to her father, and upon one occasion, when he had made a statue which was rejected, she suggested to him certain anatomical differences which so altered the effect of the work that it was thought to be new, and was peaceably installed in the place for which it was intended. Her own works were principally small figures of the Virgin, the "Adoration of the Shepherds," and kindred subjects. Several of them were presented to the King, Charles II., and he so admired them that he ordered a life-size statue of S. Michael for the ch. of the Escorial. She executed this to his satisfaction, and he appointed her sculptress in ordinary to the King. She died at Madrid in 1704, leaving works in various churches and convents.

Romanino, Girolamo, born at Rumano on the Serio (about 1485–1566). It is said that he first studied under Stefano Rizzi. Before 1510 he was free of the guild of Brescia, and began to be an important painter. He belonged essentially to the Venetian school, but had his marked individual modifications and characteristics. His imagination was fertile and fantastic, his pathos is sometimes wonderful, his details are slightly treated, so that whatever sentiment he would express is the more effective. A grand work of his is in the Manfrini Pal. at Venice, a "Dead Christ," painted in 1510; an altar-piece with several saints is in the Berlin Mus.; a "Descent from the Cross," at Dresden, is a work of great power, and though somewhat coarse, is called his *chef-d'œuvre*. His pictures are very numerous, and are seen in Brescia, Padua, and Cremona. A "Nativity," in the National Gall., ranks high among the works of Romanino.

Romano, Giulio, real name Giulio Pippi, born at Rome (1492–1546). A favorite pupil of Raphael. While his master lived he did but few original works. He was co-heir to Raphael's estate with Gio. Francesco Penni. When left entirely to himself, he displayed a wildness which ended in a coarseness hard to be attributed to one educated as he had been. He was also an architect, and was invited to Mantua, where he erected many palaces and churches. In that city he attracted much attention, and was surrounded with pupils who executed many rich decorations under his direction. After the death of Sangallo he was appointed architect of S. Peter's, but died at Mantua while preparing to go to Rome to assume his office. Among other works of his at Mantua, the famous Palazzo del Te gained him much reputation, but it is only wonderful as regards the

immensity of labor performed; when considered in detail it is wanting in power, and in many respects emphatically coarse. The frescoes of scenes from the history of Rome in the Villa Lanti, and a frieze in an upper saloon of the Farnesina, executed before he left Rome, are his best works of this kind. A fine altar-piece, painted originally for the Fugger family of Augsburg, is above the high-altar of S. Maria dell' Anima at Rome; another altar-piece, in S. Stefano at Genoa, represents the martyrdom of the saint, and is an important work; it was painted very soon after Raphael's death; these are the best of his large religious pictures. The easel pictures of Giulio Romano are not numerous, neither can any be spoken of as very excellent. A few are in private collections in England, and the Louvre and Manfrini galleries have several. Professor T. Phillips speaks thus of his style: "Day and night are commixed in his effects; lights and darks are arranged at will, and often in total violation of the principles of nature. Colors are heaped together of the most vivid hues, such as sunshine or the prism only can produce, accompanied by shades of deeper color, or of the blackest night; while the lights and shadows are frequently interrupted in their course without any possibility of assigning a reasonable cause. Its brilliancy and vigor have acquired for it too much applause from that portion of the world which has given its attention to pictures. Its great defects have been overlooked because of the beauties and the power of imagination united with them, but which in reality they obscure or deform." He also calls it "an evil art founded on art, and at variance with nature." It is a regret that some prints still exist which were engraved by Marc Antonio after the designs of Giulio, and are of so vile a character as to be revolting to every sense of decency. They are accompanied by sonnets from the pen of Aretino, which are, if possible, more disgusting than the prints.

Rombouts, Theodore, born at Antwerp (1597–1637). Said to have studied under Abraham Jansens. In 1617 he went to Italy, where he painted historical works successfully. Houbraken gives an account of his attempted rivalry of Rubens, but this lacks confirmation. He had many excellences, and fine feeling for composition and beauty. His execution was finished, but his flesh colors were too brown and heavy. His pictures are few. His *chef-d'œuvre* is a "Descent from the Cross," in the Ghent Cath. The Antwerp Mus. has an interesting work of his which represents S. Augustine entertaining Christ in the garb of a pilgrim.

Romeyn, Willem. Flourished 1660–1680. A painter of landscapes with animals, who imitated Du Jardin successfully. His love of nature was pure, his drawing good, and his composition picturesque. His works are in the Munich, Dresden, Berlin, and Amsterdam galleries.

Romney, George, born in Kendal, Lancashire (1734–1802).

The private life of this painter was peculiar. He married before going to London, and left his family in Kendal, visiting them but twice in thirty-seven years. In 1799 he returned to them for the remainder of his days. In London he rapidly rose to fame and fortune, and in 1773 went to Italy, where he remained two years. His best points as a painter were vigorous drawing and expressive form. He divided the honors of portraiture with Sir Joshua Reynolds, whose color surpassed that of Romney. Flaxman praised him in high terms. His best efforts were poetical subjects and cartoons; many of the latter have been destroyed. His works are in the Fitzwilliam Mus., Cambridge, and in the Royal Institution, Liverpool.

Roos, Heinrich, born at Ottendorf in the Palatinate (1631–1685). Pupil of Julien Du Jardin and Adrian de Bye. He settled in Frankfort in 1671, and passed the remainder of his life there. His pictures are landscapes with animals; he often introduced ruins, fountains, etc. While his painting cannot be compared with that of Adrian van de Velde or Paul Potter, it is yet admirable. His feeling for nature was refined, the drawing of his animals excellent, and his composition agreeable. His sheep were better than his cattle. Color was his weakest point, therefore his etchings, forty-two in number, are finer than his pictures; they are rare and much prized, and as an etcher he ranks with the best Dutch painters. His animals are truthful, his foreshortening admirable, and his success in representing the peculiar coats of the different animals is wonderful. His chiaro-scuro is also good. His works are in the Munich, Dresden, Vienna, and Berlin galleries, and in the Städel Institute at Frankfort.

Roos, Philip, called Rosa di Tivoli, born at Frankfort (1655–1705). Son and pupil of the preceding. He settled at Tivoli, and painted life-size figures and animals in a decorative style; they are not agreeable. His subjects were sometimes historical, as that of Noah surrounded by all kinds of animals, now in the Dresden Gall. In the Vienna Gall. there is a view of the Falls of Tivoli, which is powerful in color. The Gall. at Cassel has some of his best pictures.

Rosa, Anna di, born at Naples (1613–1649). A pupil of Francesco di Rosa and Massimo Stanzioni. She acquired a good reputation as an historical painter, and married Agostino Beltrano, a fellow-pupil, who murdered her in a fit of jealousy. She was noted for her beauty as well as for her talent. It is now quite impossible to speak intelligently of her works, as she labored conjointly with Stanzioni and with Beltrano.

Rosa, Salvator, born near Naples (1615–1673). This painter was a man of varied talents, and was a poet and musician besides being a wonderful artist. His father was an educated man, and encouraged his son in his tastes for art; he had also a relative who was an artist and assisted him in his pursuits. His masters were Spagnoletto and Aniello Falcone. In 1635 he went to Rome, and, with

the exception of intervals passed at Viterbo, Volterra, and Florence, he resided there until his death. It is said that in his youth he associated with bandits, and there is an element in his representations of wild scenery and the men he pictures in its midst, that leads us to believe that this is true. He certainly painted the portrait of Masaniello more than once, and is said to have joined the *Compagnia della Morte*, of which Aniello Falcone was captain. He made many enemies by his independence and his satirical proclivities. He wrote satires on Music, Poetry, Painting, War, Babylon, and Envy, and though they were not published until long after his death, it was well known that he had written them, during his life. He married a Florentine woman, who had been his housekeeper, only a few days before his death. She had borne him two sons, one of which, Augusto, alone survived him. He was buried in the ch. of S. Maria degli Angeli, where a monument is erected to his memory. The pictures of Salvator Rosa are historical, *genre*, and landscape subjects, and he was not inferior in portrait painting. In the first and last (historical and portraits), he followed the *Naturalisti*, and yet some of his historical works are impassioned; but his landscapes are his characteristic works. Jagged rocks and mountains, wild dells and lonely defiles, with here and there robbers, hermits, or soldiers, make his most effective pictures. There is a deep sense of desolation and almost fear in them, that is most impressive. Again his views are as quiet and simply serene as those of Claude, while the figures are the interesting element, and are full of poetic feeling and fantastic conception; but in spite of all his varied gifts, and in spite of the degree of excellence which attended all his efforts, it is in his wildest and loneliest pictures that he speaks most to me: they are the expression of himself; the others are the expression of his remarkable acquirements. Perhaps his best historical work is the "Conspiracy of Catiline," in the Pitti Pal. In the same place there is a portrait of a man in armor, with a wild gloominess in it which makes it fascinating. There is also a battle piece of his in the Pitti, but there is a better one in the Louvre. The Augsburg Gall. has some of his best landscapes. The Vienna Gall. has a good representation of a "Warrior doing Penance," and the Berlin Gall. has a sea piece; so we see him under all aspects, and never without power. Many works of his are in private collections in England. They can be purchased now only at enormous prices. His etchings, of which he left about ninety, are masterly in execution and have great expression in the heads, while the chiaro-scuro is well managed.

ENGRAVINGS AFTER THE WORKS OF SALVATOR ROSA.

Engraver, BROWNE, John. Apollo and the Muses granting Longevity to the Cumæan Sibyl. S. John preaching in the Wilderness.

Engraver, CECCHI, Gio. Battista. Catiline's Conspiracy.

Engraver, GOUPY, Joseph. S. Philip baptizing the Eunuch. S. John preaching in the Wilderness. A set of eight Landscapes.

Engraver, GRIGNON, Charles. Phryne and the Philosopher Xenocrates.

Engraver, MICHEL, Jean Baptiste. The Prodigal Son.

Engraver, OSSENBECK, Jan van. Seme large prints which are scarce.

Engraver, PARIZEAU, Philip. An Assembly of Roman Soldiers. Marius seated on the Ruins of Carthage.

Engraver, PREISLER, John Martin. Jonas preaching to the Ninevites.

Engraver, RAVENET, Simon Francis. The Prodigal Son. Phryne tempting Xenocrates.

From his own Designs, engraved by himself.

A set of sixty-two prints of banditti, soldiers, and other figures; single and in groups.

The Fall of the Giants.

The Death of Attilius Regulus.

The Finding of Œdipus.

Democritus meditating.

The Execution of Polycrates.

Glaucus and Sylla.

Jason charming the Dragon.

Alexander with Apelles.

Alexander and Diogenes.

Diogenes throwing away his Bowl.

Plato discoursing with his Disciples.

Apollo and a Nymph.

A print called "The Genius of Salvator."

A set of six plates in the form of friezes, with Tritons, Sea Nymphs, etc.

Engraver, STRANGE, Sir Robert. Belisarius; 1757. Laomedon, King of Troy, detected by Neptune and Apollo; 1775.

Engraver, WOOD, John. A Mountainous Landscape.

Rosalba, Carriera, born at Chiozza (1675–1757). She accompanied her brother-in-law, Pellegrini, to Paris, where she was much employed in portrait painting, and numbered the royal family among her sitters. Her pictures have many excellences in the heads, but are weak in the busts, arms, and drapery. From over application she lost her sight, and was blind several years before her death.

Rosaspina, Francesco, born at Bologna (1760–1841). A distinguished engraver. He was an excellent imitator of Bartolozzi, and has been by some writers compared to Morghen. He certainly succeeded remarkably in rendering the peculiarities and excellences of the different painters from whom he copied.

Rosellino, Bernardo (1409–1470). This architect was employed by Nicholas V. to restore the palaces of ancient Rome, and to build palaces at Orvieto and Spoleto and baths at Viterbo. This Pope had also conceived the idea of reconstructing S. Peter's and enlarging the Vatican, so as to make an immense monastery, or a little city by itself, especially for the servants of the church. He had asked Rosellino to make him a plan for all this, but death ended his schemes, and although the artist found another patron in the famous Piccolomini, Pius II., he was intent only upon the improvement of Pienza, his native place. Rosellino there built a cathedral, a palace, a canonica, and a municipal palace. This architect also built the Piccolomini Pal. at Siena, and various other architectural works in that city. Bernardo found some time to devote to sculpture, and executed several elaborate monuments; but two of his choicest works in this way are a bust of the young S. John, and a portrait bust of Battista Sforza, both in the Uffizi Gall.

Rosellino, Antonio (1427–1490). Called Antonio del Proconsolo from the quarter of Florence in which he was born. He was a fine sculptor and is said to have studied under Donatello, but his style resembles Ghiberti. The expression of his faces was full of sweetness and grace; he had also dignity of treatment combined with delicacy. Some of his best works were the monument to Card. Portogallo at S. Miniato, near Florence; that of Mary of Aragon in Monte Oliveto at Naples; a relief of the "Nativity," over an altar in the same ch., and a relief of the "Adoring Madonna," in the Uffizi. There are smaller works by Antonio in the ch. of Santa Croce at Florence, in the Cath. of Prato, and in the Uffizi.

Rosselli, Cosimo, born at Florence (1439–1506). This artist executed large frescoes which are still preserved. He is not by any means an incomparable painter, for his compositions are crowded and wanting in effective unity. Here and there his figures have dignity and grandeur, and he has some skill in details. His best work is in the ch. of S. Ambrogio at Florence, and represents the "Miracle of the Sacrament." Sixtus VI. employed him in the decoration of the Sixtine chapel, where his best effort was the "Sermon on the Mount." It is said that Cosimo realized his incompetency when compared with the other painters employed there, and used much gold and ornamentation in order to please the untrained eyes of the Pope. He succeeded in his wish for the time, but his reputation gains nothing by the ruse.

Rosselli, Matteo, born at Florence (1578–1650). There are many good works by this painter in his native city, and he became a very popular teacher of painting. The "Triumph of David," in the Pitti Gall., is one of his best pictures.

Rossi, Properzia de', born at Bologna (1490–1530). The one Italian sculptress. She was born about a year after the return of

DAVID'S TRIUMPH.

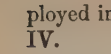
her father from the galleys, where he had passed eighteen years, having been condemned for manslaughter. She seems to have inherited a violent temper, and was twice arraigned in court for displaying it. Antonio Galeazzo Malvasia de' Bottigari was her devoted lover, and did not marry until long after her death. She was very beautiful. When Pope Clement VII. visited Bologna in 1530, he desired to see her, but she had died a few days before. She was instructed in drawing by Marc Antonio Raimondi, and first devoted herself to intaglios so minute as to require great delicacy of handling and vast patience. She carved a glory of saints on a cherry-stone, upon which sixty heads may be counted. This is in the cabinet of gems at the Uffizi. Other microscopic works executed for Count Camillo Grassi are preserved by his descendants in the Palazzo Manili. She next turned to arabesques, marble ornaments, lions, griffins, vases, eagles, heads, etc. She modelled the bust of Count Guido Pepoli now in the sacristy of the basilica of S. Petronius. She was employed to assist in finishing the reliefs about the portal which Giacomo della Quercia had left unfinished. She also executed two bas-reliefs now in the sacristy, which represent "Joseph and Potiphar's Wife," and "Solomon receiving the Queen of Sheba." Her later works seem to have been much influenced by her contact with Il Tribolo, but are still interesting.

Rossi, Francesco. See Salviati.

Rossi, Rosso de', called by the French Maître Roux, born in Florence (1496–1541). This painter was an imitator of Michael Angelo and Andrea del Sarto. After painting in several cities of Italy he went to France, and was employed at Fontainebleau by Francis I. He was an agreeable and handsome man, and became a great favorite with the King. He was well versed in poetry, music, and general literature, and was in the full tide of popularity when he was robbed of a considerable sum of money. By some means his suspicions were fixed upon his assistant, another Florentine painter, Francesco Pellegrini; the latter was put to the torture, but nothing could be proved against him, and the judges declared him innocent. Rossi suffered such acute remorse for having thus wronged an unoffending man, that he at last took his own life. His works are not numerous in Italy. There is a large Madonna and saints by him in the Pitti Pal., and a fresco in the court of the SS. Annunziata, representing the "Assumption of the Virgin." But few of his pictures remain at Fontainebleau. In the Louvre there is one of his few easel pictures, "The Rival Songs of the Muses and the Pierides;" it is one of his best.

Rossi, John Charles Felix, born at Nottingham (1762–1839). Principally known by his sculptures in S. Paul's Cath. The most noted are the monuments of Lords Cornwallis, Heathfield, and Rodney. He was appointed sculptor to the Prince Regent, and em-

ployed in Buckingham Pal. He was also sculptor to King William IV.



Rota, Martino, born in a town of Dalmatia (1532?–1586?). An eminent engraver whose works in good impressions are now rare. The "Last Judgment," after Michael Angelo, is considered his *chef-d'œuvre*. After this, some of his portraits are most excellent. His "Battle of Lepanto," a strange composition of his own, is extremely rare. There have been very exact copies made of his "Last Judgment" by other engravers.

Rothenhammer, Johann, born at Munich (1564–1622). At the end of the 16th century the northern painters had lost many of their distinctive characteristics from constant study of Italian art. Rothenhammer had made the works of Tintoretto his models, and while he imitated them, he still preserved some traits of the German taste and style. He painted some large pictures, but his best works, and those by which he is generally known, are easel pictures, in which the figures are his, and the landscape executed by Jan Breughel or Paul Bril. His earlier works are his best. He married in Venice, and was extravagant in his habits, so that he often painted hastily, for money, pictures inferior to his best efforts. His works are in all large galleries. Many of them are tenderly fused in execution, but his later pictures have brick-red flesh tones, and greenish shadows, which are displeasing.

Roubilliac, Louis François, died 1762. This sculptor, although a Frenchman, is best known by his works in England, to which country he early went. At first Sir Edward Walpole was his friend, and assisted him until his works established his reputation and he was constantly employed. His monuments and statues are numerous in England.

Roullet, Jean Louis, born at Arles (1645–1669). This excellent engraver studied under Jean Lenfant and Francis Poilly. His print of "The Maries with the Dead Christ," after Annibale Carracci, is an admirable specimen of his skill. He remained ten years in Italy, and acquired much readiness in representing the works of Italian masters.

Roux, Maître. See Rosso de' Rossi.

Rovezzano, Benedetto da, real name Guarlotti, born at Rovezzano, late in the 15th century. He did not succeed as a sculptor of statues, but as a worker of small figures and ornaments he was remarkable. A very beautiful chimney-piece in the Casa Roselli, and the decorations of the tomb of Piero Soderini, in the Carmine at Florence, are some of the best examples of his style. His greatest work was a tomb for the founder of the Convent of Vallombrosa; but this was destroyed in the siege of 1530, and only some portions of it are preserved in the Gall. of Tuscan sculptors at the Uffizi. In 1524 Rovezzano went to England, and was commissioned by

Card. Wolsey to erect his tomb. He had worked on it five years, when Wolsey was disgraced, and Henry VIII. ordered it to be completed for himself; but the King died before it was finished, and at length the Parliament ordered the copper figures to be melted down, but reserved the sarcophagus, in which, finally, the body of Lord Nelson was enclosed. Thus the two works which should have made a great name for Rovezzano perished, and he became blind, an affliction which he bore with much patience. He died in Florence, in 1550.

Rubens, Peter Paul, born at Siegen in the county of Nassau (1577–1640). This remarkable man, scholar, painter, and diplomatist, was descended from two good families. His father, John Rubens, was one of two principal magistrates of Antwerp, and his mother, Mary Pypeling, belonged to a distinguished family of the same city. About 1570 John Rubens was forced to leave Antwerp by the civil war then raging, so that the birth of our artist occurred when his family were in a sort of exile. His birthday was the feast of SS. Peter and Paul, from which circumstance he was named. He early made rapid advancement in scholarship; his talent for drawing soon led him to decide upon painting as a profession. He entered the school of Adam van Noort, fitted by education as few young artists were to appreciate the beauties and difficulties of the career before him. He remained four years with this master, and laid the foundation of his success in gaining a thorough knowledge of the technical part of his art. Another four years was passed in the studio of Otto Vænius, whose cultivation of mind and taste were of more advantage to Rubens than his instructions in painting. In 1598 he was admitted to the guild of painters in Antwerp; his father had died, and his mother had returned to that city. In 1600 he went to Venice and studied the works of Titian and Paul Veronese. The Archduke Albert, governor of the Netherlands, had given him letters of recommendation to Vincenzio Gonzaga, Duke of Mantua, and when he proceeded to that city he was received honorably and appointed a gentleman of the bedchamber. He remained two years and studied the works of Giulio Romano at the Palazzo del Te, as well as other works within his reach. He then asked permission to go again to Venice, which was granted; when he returned to Mantua he executed three large pictures for the Jesuits, in which he proved how much he had gained from his opportunities. The Duke soon sent him to Rome to copy some of the most celebrated pictures there; he executed this commission, and painted by command of the Archduke Albert three pictures for the ch. of Santa Croce in Gerusalemme. In 1605 the Duke of Mantua wished to dispatch an envoy to Spain, and recalled Rubens from Rome that he might undertake the mission. In this embassy he proved that he had political abilities of no common kind; but we must take into account that his personal charms

and cultivated mind contributed to acquire favor wherever he went. When in Rome he had been commissioned to paint the tribune of S. Maria in Vallicella, and after his return from Spain he proceeded to do so. He then went to Genoa, whither his fame had preceded him, and was immediately employed. He had now been seven years absent from his home, when he was recalled on account of the illness of his mother, who did not live until he reached her. He then settled in Antwerp, built himself a house with a charming studio, and in 1609 married his first wife, Isabella Brant, who died in 1626, leaving two sons, to whom Gevartius was tutor. During these years he led a very regular and industrious life. He had many scholars and did an immense amount of work. It was then that he executed a large portion of the *chefs-d'œuvre* which have immortalized his name and enriched the world. He was accustomed to have some one read to him while he painted, and his choice fell on history or poetry, which served to enrich his mind with the learning he so loved. He could read and speak seven languages, so that ancient and modern writers were alike known to him. He has been accused of allowing his pupils to paint pictures during these years which he appropriated to himself, but he refuted these accusations and proved how universal was his genius, by completing with his own hands pictures of almost every kind. In 1620 he was invited to France by Marie de' Medicis, for whom he executed many great works. In 1628 he was sent again to Spain by the Infanta Isabella. His mission was a delicate one, but he fulfilled it to the satisfaction of Philip IV. and the Duke of Olivares. While in Spain he painted many grand and important pictures, some of which are splendid examples of his gorgeous coloring. Upon his return to Flanders he was sent to England to try to effect a peace with that country. He was successful, and was knighted by King Charles in 1630. He also received this honor from the King of Spain. It was in 1630 that he married the young Helen Fourment, a niece of his first wife. She was but sixteen years old. She bore him five children, survived him, and married again. Both his wives so often served him for models that their forms and faces are familiar to the world. After his return from England he was treated with much consideration in Flanders. He soon was forced by gout to confine himself to easel pictures. He lived luxuriously, and was a collector of beautiful things of various kinds. After his death a portion of his collection was sold for more than £20,000 sterling at private sale. He died in 1640 and was buried in his private chapel in the ch. of S. James, which is decorated with a magnificent work of his own. His family erected a monument to him upon which is inscribed an epitaph written by Gevartius. As a painter there seems to be but one adjective descriptive of Rubens: magnificent alone expresses the effect of his color; his system of levelling his subject to his style was magnificent; his faults were mag-

nificent; and if you sometimes feel him to be gross or vulgar, he is so magnificently. In painting he was certainly an universal genius. The works ascribed to him are about 1800 in number; of course much of the actual labor was performed by his pupils, but there is something of himself in them all. They embrace historical, Scriptural, and mythological subjects, portraits, animals, *genre*, and landscapes. In his style he is a strange and delightful combination of Southern and Northern art; his technicalities and arrangement are Italian; his figures, even when they represent our Saviour and the most holy men, are in reality German peasants, Spanish kings, or somebody else whom he has seen. How *bizarre* is the way in which he mingles earthly princes, antique, mythical personages, ancient gods, and the members of the family of Marie de' Medicis! and he dresses them all in the latest fashion of his time, and in the most becoming colors! and is not this very mixture magnificently strange? But in order to enjoy a large portion of his works it is best to forget his subjects, forget the names by which they are called, and observe each figure as a separate portrait — then you feel his power; *par exemple*, in the picture which hangs above his tomb, forget that it is a representation of any subject, and look only for the portraits of his two wives. How charming they are! the one so brilliant and energetic, the other so shy and thoughtful, both in their way magnificent. But if you look at it as an "Adoration of the Virgin," it will seem as if the spirit of Fra Angelico and other holy painters stood beside you, and helped you not to forget how the spiritual can be communicated by the brush when it is guided by faith and prayer, and to distinguish between this work and those of a purer type. Rubens suggests so much that I could go on and on, selecting virtues here, and criticising faults there; and it would be a pleasure to do it; but my mission is only suggestive, and my space will only allow me to give a list of a few of his pictures in the various departments in which he worked. In his ecclesiastical pictures the "Descent from the Cross," in the Antwerp Cath., stands first; indeed it may be considered the *chef-d'œuvre* of all his works. Rubens received the order for this picture from the Company of Archers in 1611, and it was completed and in its place three years later. The masterly composition and elevated expression of the heads, joined to its breadth of execution and excellence of finish, render it a marvellous production. The wings, which represent the "Visitation," and the "Presentation in the Temple," are also fine examples of the master's best manner. The "Elevation of the Cross," in the same Cath., is very different in effect. It is overwhelming in its portrayal of violent and agitated emotions, and could only have been done by a great master, but it is almost frightful in its dramatic force. His altar-pieces were so numerous that it is difficult to select those of which to speak. The Antwerp Mus. has the "Communion of S. Francis,"

the "Incredulity of S. Thomas," a "S. Theresa" which is delicate in feeling; a charming "Holy Family," a splendid "Adoration of the Kings," and others of great excellence. The "Miracle of the Brazen Serpent," in the Madrid Gall., is one of his most powerful

CHILDREN. BY RUBENS.
Berlin Gall.

conceptions. The Belvedere Gall. at Vienna is rich in his works of this class, and others are in the Pinakothek of Munich. The "Crucifixion of S. Peter," in the ch. of that saint at Cologne, is masterly beyond description, but repulsive in its naked truthfulness. Among

his representations from profane history are six pictures of the History of Decius, in the Lichtenstein Gall., in which he appears far more grand than in the twenty-one scenes from the Life of Marie de' Medici in the Louvre. That one in which the Consul is dedicated to death by the High Priest is most wonderful. His mythological subjects are full of sensual power. The "Rape of Proserpine" at Blenheim; the "Battle of the Amazons" at Munich; the "Garden of Love" at Madrid (copy in Dresden); and the "Rape of the Daughters of Leucippus," at Munich, are some of the more important of this class. His *genre* pictures were delightful. A "Tournament near an old Castle," in the Louvre, and a Fair, in the same Gall., are examples of this phase of the talent of this inexhaustible genius. His pictures of children are simply charming, and convey the idea that he painted them from pure love of it. Four children in the Berlin Gall., and seven others carrying a festoon of fruit, in the Munich Gall., are beautiful examples. His portraits are his most perfect works to some minds; certainly they are admirable, and very numerous. I can give space to mention but a few. That of Helen Fourment walking with a page, at Blenheim; the famous "Chapeau de Paille," in the Coll. of the late Sir Robert Peel; that of the two sons of Rubens, in the Lichtenstein Gall., and the so-called "Four Philosophers," in the Pitti, are among the most celebrated. The last is extremely fine in color, and represents the artist and his brother, with Justus Lipsius and Hugo Grotius. The representation of animals was by no means a lesser power with Rubens. He preferred to paint them in conflict and action; fine examples are in the Munich, Dresden, and Vienna galleries. His landscapes, when only intended as backgrounds for his figures, were often fine, and it is said that he painted a larger number than Titian of landscapes proper. Many of these are in private collections in England. The "Deluge in Phrygia," in the Vienna Gall., combines a most effective lighting with masterly composition and handling.

ENGRAVINGS AFTER THE WORKS OF RUBENS.

Engraver, ARDELL, James Mc. Rubens, his Wife, and Child.

Engraver, AUDRAN, Benoît. Two prints for the Luxembourg Gall., representing the Accouchement of Marie de' Medici.

Engraver, BAILLU. The Reconciliation of Jacob and Esau. Christ in the Garden. Dying Magdalene, supported by Angels. Combat of the Lapithæ.

Engraver, BARBE. The Holy Family, with the Infant Jesus embracing S. John; fine and scarce.

Engraver, BARTSCH. The Obsequies of Publius Decius Mus; large plate.

Engraver, BLOOTELING or BLOTELING, Abraham. Two Heads of Children; rare. The study of the Head of a Man; *A. Bloteling, fec. et exc.;* rare.

Four studies of Lions; inscribed, *Varie Leonum Icones, a P. P.*

Engraver, Boetius, Christian Frederick. A Woman holding a Pot of Coals, and a Boy blowing.

Engraver, Bolswert, Boetius Adam. Judgment of Solomon. Resurrection of Lazarus; very fine. The Last Supper, *P. P. Rubens, pinx.; Boet. A. Bolswert, sc.;* very fine.

Engraver, Bolswert, Scheltius A. The Brazen Serpent; the best impressions have the word *Antwerpiæ* at the right hand corner, without the name of *G. Hendrix.* The Marriage of the Virgin; the best impressions have the name of Hendrix, without the word *Antwerpiæ.* The Annunciation; the best impressions have the address of *M. Vanden Enden.* The Nativity; best impressions same address. The Adoration of the Magi; the same. Return of the Holy Family from Egypt; the same. The Feast of Herod, with Herodias presenting the Head of S. John to her Mother. The Miraculous Draught of Fishes; in three plates. Christ crucified between the Thieves; *G. Hendrix, exc.* The Crucifixion; a Soldier on Horseback piercing the Side of the Saviour; 1631; extremely fine. The Crucifixion, with Jerusalem in the distance; *M. Vanden Enden, exc.* The Dead Christ in the Lap of the Virgin, with S. Francis. The Resurrection; *M. Vanden Enden, excudit.* The Ascension; the same. The Four Evangelists. The Fathers of the Church; *Nic. Lawers, exc.* The Destruction of Idolatry; in two sheets; the same. The Triumph of the Church; in two sheets; the same. The Immaculate Conception; *Ant. Bonenfant, exc.* The Assumption; arched; *M. Vanden Enden, exc.* The Assumption, with one of the Disciples lifting the Stone of the Sepulchre; the impressions with the address of *G. Hendrix* are posterior; and those with the name of *C. Van Merlen* are retouched. The Infant Jesus embracing the Virgin; *M. Vanden Enden, exc.* The Virgin holding a Globe, and the Child holding a Sceptre. The Holy Family, with the Infant Jesus and S. John caressing a Lamb. The Holy Family, with a Parrot on a Pillar; *A. Bonenfant, exc.* S. Ignatius and S. Francis Xavier. Education of the Virgin by S. Anne; the best impressions are without the name of Hendrix. S. Cecilia; very fine. S. Theresa at the Feet of Christ, interceding for the Souls in Purgatory; *M. Vanden Enden, exc.* The Continence of Scipio. Silenus drunk, supported by a Satyr, with another Figure; best impressions have the name of Bolswert only, without the address.

Engraver, Borrekens, Matthew. The Immaculate Conception; *Rubens, pinx.; M. Vanden Enden, exc.* S. Francis Xavier; on a white ground; same inscription. S. Ignatius; same inscription. S. Barbara, with a Tower on her Head; *Rubens, pinx.; Matthew Borrekens, sc.;* scarce.

Engraver, Caukerken, Cornelius Van. The Roman Charity. S. Anne with the young Virgin Mary. The Martyrdom of S. Lievinus; the best impressions are before the name of *De Hollander.*

Engraver, CAYLUS, Anne Claude Philippe, Compte de. A set of thirty Heads after Rubens and Vandyck, from the Crozat Coll.

Engraver, CHAMBERS, Thomas. S. Martin dividing his Cloak.

Engraver, CHASTILLON, Louis de. The Fates spinning the Destiny of Mary de' Medici.

Engraver, CLOUET, Peter. The Descent from the Cross; *Rubens, pinx.; C. J. Meyssens, exc.* The Epitaph of Rubens, with accessories. The Death of S. Anthony; *Rubens, pinx.;* fine and scarce. S. Michael discomforting the Evil Spirit; *Rubens, pinx.* The Garden of Love; the first impressions have Flemish verses; fine and scarce.

Engraver, COLLAERT, Hans. The Title to the "Biblia Sacra;" fine. The Title to the "Kerkelyke Historie;" fine. The Title to the "Vaders Boeck;" fine. Twelve plates for the Missal of Moretus. Subjects from the life of Christ and the Virgin.

Engraver, COLLIN, Richard. Esther before Ahasuerus.

Engraver, DALEN, Cornelius Van. The Four Fathers of the Church. Nature adorned by the Graces.

Engraver, DOES, Anthony Van der. The Marquis of Castello Rodrigo.

Engraver, DUCHANGE, Gaspar. Five of the plates of the Luxembourg Gall.

Engraver, EARLOM, Richard. Rubens' Wife; *Rubens, pinx.* The Holy Family. The Magdalene washing the Feet of Christ. Nymphs and Satyrs. Meleager and Atalanta. The Death of Hippolitus. Rubens' Son and his Nurse, with Fruit on a Table.

Engraver, ERTINGER, Francis. The History of Achilles, in eight plates.

Engraver, EXSHAU, S. A Girl carrying a Basket of Cherries, with two Boys, each carrying a Gun.

Engraver, FABER, John, the Elder. The Heads of the Philosophers.

Engraver, FAUCCI, Carlo. The Crowning of the Virgin. A Bacchanalian subject.

Engraver, FESSARD, Stephen. A Flemish Festival.

Engraver, GALLE, Cornelius, the Elder. John Van Havre. The Virgin Mary under an Arch ornamented with Flowers by an Angel. Judith cutting off the Head of Holofernes; fine. The Four Fathers of the Church. Progne showing the Head of her Son to her Husband. Seneca in the Bath. A Naked Woman grinding Colors.

Engraver, GALLE, Cornelius, the Younger. Venus suckling the Loves.

Engraver, GAYWOOD, Robert. A set of Lions and Leopards.

Engraver, GOUPY, Joseph. Diana hunting with her Nymphs.

Engraver, GREEN, Valentine. The Descent from the Cross. The Visitation. The Presentation in the Temple.

Engraver, JEGHER, Christopher. Bust of a man with a thick

Beard; in chiaro-scuro. Susanna and the Elders. The Repose in Egypt. The Infant Jesus and S. John playing with a Lamb. Coronation of the Virgin. Temptation of Christ. Hercules destroying Fury and Discord. Silenus drunk, supported by two Satyrs. The Garden of Love.

Engraver, JODE, Peter de, the Elder. The Decollation of S. John; oval; scarce. Christ giving the Keys to S. Peter; fine; the best impressions are before the address of Vanden Enden. The crowning of S. Catherine.

Engraver, KASSEL, Theodore. An allegorical subject of Abundance. A set of four plates representing the Triumph of Galatea. A Triton embracing a Sea Nymph. A Nymph in the Arms of a Sea God, and a Faun seated on a Rock with two Children and a Goat. A Boar Hunt. A Landscape with a Man driving a Cart, and a Man and Woman with Oxen. A Landscape (a companion) called "The Milkmaid."

Engraver, LASNE, Michael. The Holy Family. S. Francis of Assisi receiving the Infant Jesus from the Virgin. S. Francis de Paula receiving the Infant.

Engraver, LAUNAY, Nicholas de. The March of Silenus.

Engraver, LAUWERS, Nicholas. Portrait of Isabella, Infanta of Spain, and two Children. The Adoration of the Magi. Christ before Pilate. The Descent from the Cross. A Pietà, with Mary Magdalene. The Trumph of the New Law; in two sheets.

Engraver, LAWRIE, Robert. The Nativity.

Engraver, LEEUW, William de. Lot and his Daughters. Daniel in the Lion's Den. The Mater Dolorosa; scarce. The Martyrdom of S. Catherine; fine and scarce. Four large plates of huntings, namely, the Lion Hunt, the Boar Hunt, the Wolf Hunt, and the Hunting of the Crocodile and Hippopotamus.

Engraver, LEMPEREUR, Louis Simon. The Garden of Love.

Engraver, LOIR, Alexis. The Education of Mary de' Medici. Time discovering Truth.

Engraver, LOUYS or LOYS, John. Louis XIII., King of France. Anne of Austria. Philip IV., King of Spain. Elizabeth of Bourbon. Diana and her Nymphs resting after the Chase.

Engraver, MARINUS, Ignatius. The Flight into Egypt; a night piece. S. Ignatius curing the Sick. S. Francis Xavier reviving a Dead Person.

Engraver, MARK, Quintin. Susanna and the Elders. Alexander and Diogenes.

Engraver, MASSÉ, John Baptist. Mary de' Medici, Queen of Henry IV.

Engraver, MASSON, Anthony. The Assumption of the Virgin; fine and scarce. The Brazen Serpent; in two sheets; fine.

Engraver, MATHAM, James. Samson and Delilah.

Engraver, MEYSSENS, John. Meleager presenting the Boar's Head to Atalanta.

Engraver, MICHEL, John Baptist. The Three Graces. Faith, Hope, and Charity.

Engraver, MULLER, John. Albert, Archduke of Austria. Isabella, Infanta of Spain.

Engraver, NATALIS, MICHAEL. Mary washing the Feet of Christ.

Engraver, NEEF or NEEFS, James. The Fall of the Angels. The Meeting of Abraham and Melchisedec. The Crucifixion, with the Virgin and S. John. S. Augustine. Martyrdom of S. Thomas. The Judgment of Paris, and the Triumph of Galatea; called the Ewer of Charles I.; scarce.

Engraver, PANNEELS, William. Portrait of Rubens; in an octagon border. Esther before Ahasuerus. The Nativity. The Adoration of the Magi. Mary washing the Feet of Christ. The Assumption of the Virgin. The Holy Family, with the Infant Christ and S. John playing with a Lamb. Baptism of Christ. Samson killing the Lion. David killing the Lion and the Bear. S. Sebastian. Jupiter and Antiope. Jupiter and Juno. Bacchus, drunk, supported by a Faun and a Satyr. Bacchus supported by Satyrs and Bacchante. Meleager presenting the Head of the Boar to Atalanta.

Engraver, PETHER, William. Rubens' Second Wife.

Engraver, PICOT, Victor Maria. The four Evangelists. Diana and her Nymphs.

Engraver, PILSEN, Francis. The Virgin and Infant Jesus. The Conversion of S. Bavon. The Judgment of Midas. S. Francis; *F. Pilsen, sculp. G.* 1770.

Engraver, PONTIUS, Paul. Philip IV., King of Spain; 1632. Elizabeth of Bourbon, his Queen. Isabella Clara Eugenia, Infanta of Spain. Ferdinand, Infant of Spain, on Horseback. Duke of Olivarez; very fine. Christoval, Marquis of Castel Rodrigo; fine and scarce. Manuel de Monra Cortereal, Marquis of Castel Rodrigo; fine and scarce. The Mother of Manuel; fine and scarce. Susanna and the Elders; 1624. Adoration of the Shepherds. Murder of the Innocents; in two sheets; 1643; very fine. Presentation in the Temple. Christ bearing his Cross; fine. The Crucifixion, with Angels, one of which is overcoming Sin and Death. The Dead Christ, supported by the Virgin, with Mary Magdalene, S. Francis, and other figures; very fine. Descent of the Holy Ghost. Assumption of the Virgin. The Virgin suckling the Infant. S. Roch interceding with Christ for those afflicted with the Plague; very fine. Thomyris causing the Head of Cyrus to be put into a Vessel of Blood; fine.

Engraver, PREISLER, John Justin. Part of the plates from the Ceilings in the ch. of the Jesuits at Antwerp, with the frontispiece containing Portraits of Rubens and Vandyck.

Engraver, QUELLINUS, Erasmus. Samson killing the Lion. A Landscape, with a Dance of Children and Young Satyrs; *E. Quellinus, fec.;* rare. The Madonna.

Engraver, RIDINGER, John Elias. A Lion Hunt.

Engraver, SOMPEL or SOMPELEN, Peter Van. The Emperor Charles V. Christ with the Disciples at Emmaus. The Crucifixion. Juno and Ixion.

Engraver, SOUTMAN, Peter. The Fall the Angels; the first impressions have not the address of the younger *Bouttat.* The Defeat of the Army of Sennacherib. Christ giving the Keys to S. Peter.; a design by Rubens after Raphael. The Last Supper. Drawing by Rubens after Leonardo da Vinci. The Miraculous Draught of Fishes. The Holy Women at the Tomb of Christ. The Crucifixion. Consecration of a Bishop. The Rape of Proserpine. The Triumph of Venus. Silenus supported by a Satyr and a Negress. A Boar Hunt; 1642. The Wolf Hunt. Hunting of Lions. Hunting of the Crocodile and Hippopotamus.

Engraver, SPILSBURY, Inigo. A Boy eating Grapes. Two Monks reading.

Engraver, SURRUGUE, Louis. Venus nursing Love.

Engraver, SUYDERHOEF, Jonas. Philip III., King of Spain. Albert, Archduke of Austria. Isabella Clara Eugenia, Infanta of Spain. The Fall of the Angels. The Madonna. Bacchus supported by a Satyr and Moor. The Hunting of the Lion and Tiger.

Engraver, SWANENBURG, William Van. Lot and his Daughters. Christ and the Disciples at Emmaus.

Engraver, VISSCHER, Cornelius. The Last Judgment. The Virgin and Infant crowned by Angels. Achilles discovered at the Court of Lycomedes.

Engraver, VORSTERMAN, Lucas, the Elder. Charel de Longueval, Count of Busquoi. Fall of the Angels. Lot and his Daughters leaving Sodom. Job tempted by his Wife, and tormented by Demons. Susanna and the Elders. The Nativity. Adoration of the Magi; one of his best prints. The same subject, differently composed. The Holy Family, with S. Anne. Another Holy Family, in which the Child embraces the Virgin. The Return from Egypt. The Virgin and Child, with S. John playing with a Lamb. The Tribute Money. The Descent from the Cross; fine; the first impressions are previous to the address of *Corn. Van Merlen.* The Angel appearing to the Holy Women at the Sepulchre. S. Francis receiving the Stigmata. The Martyrdom of S. Lawrence. Mary Magdalene renouncing the Vanities of the World. The Battle of the Amazons; a large print on six sheets.

Engraver, WATELET, Claude Henry. Venus nursing the Loves.

Engraver, WAUMANS, Conrad. Descent from the Cross. The Assumption of the Virgin.

Engraver, WITDOECK, Hans. Melchisedec presenting Bread and Wine to Abraham; 1638; proofs before the letters are very rare. The Nativity; this plate has undergone several changes. The Adoration of the Magi; 1683; the date is probably a mistake. The Elevation of the Cross; in three sheets; 1638; his best print. Christ with the Disciples at Emmaus; there are some impressions of this plate printed in chiaro-scuro, under the direction of Rubens, which are very scarce; 1638. The Assumption of the Virgin; 1639. The Holy Family, with S. John. Another Holy Family, with S. Elizabeth. S. Cecilia.

Engraver, WYNGAERDE, Francis Vanden. Christ appearing to Mary Magdalene. Samson killing the Lion. The Nuptials of Peleus and Thetis. A Bacchanal, in which Bacchus is drinking from a cup, into which a Bacchante is pressing the juice of the grape.

Engraver, ZUCCHI, Lorenzo. The Crowning of S. Catherine.

His own Plates.

S. Francis receiving the Stigmata.

Penitent Magdalene.

S. Catherine; designed for a ceiling.

An Old Woman holding a lighted Candle for a Boy to light another. When Rubens etched this plate but few impressions were taken, which are now extremely scarce. It was afterwards finished by another person.

Portrait of an English Minister; signed, *P. P. Rubens, fecit.*

Rude, François (1785–1855). This sculptor had striking virtues, and some glaring faults of manner. He seemed to represent nature, upon one occasion, in a manner purified by classic study, and again, in its rudest reality. His "Mercury," in the Louvre, a "Neapolitan Fisherman," in same Gall., and a statue of Joan of Arc, formerly in the Luxembourg gardens, were the happiest of his works. His statue of Marshal Ney, and the haut-relief on the Arc de l'Étoile, were much exaggerated, and Lübke says most truly that the figure of Bellona in the last work looks like an equestrienne standing on two horses. His execution was always able, and is well shown in the monument of Godefroy Cavagnac in Montmartre, but the whole design is in the extreme naturalistic style, which always seems coarse and shocking.

Rugendas, George Philip, born at Augsburg (1666–1742). A painter of battle scenes of no great merit. He is better known by his thirty etchings and more than 100 mezzotint engravings, the latter after his own designs.

Rustici, Gio. Francesco (1476–1550). A fellow-pupil with Lionardo under Verrochio. Many of his works are lost or destroyed. The principal one remaining is a bronze group above the northern portal of the Baptistery at Florence. The subject is the Preaching

of S. John Baptist. The forms (especially the nude figure) are grand in freedom of action, and the drapery is in Ghiberti's pure style. The guild of merchants who ordered it failed to pay the price agreed on, and this so depressed Rustici that he undertook no more large works. After the expulsion of the Medici from Florence he went to France, and was variously employed by Francis I. But here disappointment followed the old man, for he was engaged at the time of the King's death in modelling a colossal equestrian statue of him. Rustici did not long survive his patron.

Ruysch, Rachel, born at Amsterdam (1664–1750). Daughter of the celebrated professor of anatomy, and pupil of Willem van Aelst. She devoted herself to flower painting. Her single specimens are excellent, but her power of combining many in artistic arrangement was not so good. She painted until she was eighty years old. She married, but always signed her works with her maiden name. She introduced insects into her pictures, which were admirably drawn and finished. Her color was cool, like that of her teacher. The Hague and Munich galleries have pictures by this paintress.

Ruysdael, Solomon, born at Haarlem (1610–1670). Pupil of Jan van Goyen. His pictures are usually views of canals bordered with trees and houses, monotonous and thoroughly Dutch. Some of his best works are in the Munich, Dresden, and Berlin galleries.

Ruysdael, Jacob, born at Haarlem (1625 ?–1681). Younger brother and probably a pupil of Solomon. He is emphatically the first of Dutch landscape painters. He most frequently represented the level, uninteresting scenery of Holland; these pictures are almost melancholy, but his excellent drawing, his perfect management of chiaro-scuro, his powerful, warm color, and his admirable execution combine to make up a rare perfectness. There is great variety in his touch; he knew how to use his brush in the most minute, and also in the broadest manner. He especially loved to represent a wide expanse as if viewed from an elevation, and frequently placed the spires of a town in the far distance. He painted some sea views in which the water was always agitated and often very rough, and the sky heavy with clouds. Very rarely he represented hills and rocks with foaming cataracts; a few pictures have a dark lake at the base of a rocky steep; there is in these a sort of fascinating gloom rarely expressed in painting. In some of his dark pictures he introduced gleams of sunshine, which are extremely picturesque in effect. He deeply felt the poetry of the Northern nature about him, and rendered it most happily. His pictures number about 448, and are seen in all large European galleries; there are many (more than 100), in private English collections. "The Chace," the "Monastery," and the "Jewish Cemetery," in the Dresden Gall., are all masterpieces. He also left seven spirited etchings executed in a slight but effective manner.

Ryckaert, David, born at Antwerp (1615–1662?). The third painter of his name. He was instructed by his father, and devoted himself to interiors with peasants, fairs, etc. His coloring is clear and golden; his heads are animated, and although inferior to Teniers, he often approaches him in excellence. The Vienna and Dresden galleries have fine examples of his works; in the former there is a "Village Fête," and a "Schatzgräberin" (a seeker for hidden treasures), which is very curious. The scene is laid in a cave lighted by a fire, and Ryckaert especially excelled in firelight effects. In 1652 this master was Dean of the Guild of S. Luke, at Antwerp.

Ryn. See Rembrandt.

Rysbraek, Peter, born in Antwerp (1655–1729?). A pupil of Jean F. Millet in Paris. He settled in Antwerp after the completion of his studies. His principal works are landscapes with Biblical or mythological figures. Such is a fine, large landscape in the Berlin Mus., with the Baptism of Christ in the foreground. The Antwerp and Dresden galleries have works of his, but they are not often seen in public collections. He also executed six etchings, which, while not especially attractive, are yet remarkable in composition.

Rysbraek, Michael, born at Antwerp (1693–1770). Son of Peter Rysbraek and a good sculptor. In 1720 he went to England, where he executed many monuments and statues still seen in the churches of that country. They have no claim to extended notice.

S.

Sabbatini, Andrea, called Da Salerno. Born at Salerno (1480–1545). Son of a rich merchant who intended him for the same occupation, but allowed him to follow his desire to be a painter, and placed him in Naples for instruction. Having seen some works of Perugino's he went in pursuit of him, but before reaching Perugia was turned aside by the fame of Raphael, whose scholar and assistant he became. His father's death called him away from Rome, and he settled in Naples, where his best works are seen in the Museo Borbonico and several churches; they are rare out of that city.

Sabbatini, Lorenzo, called Da Bologna. Flourished about the middle of the 16th century. A mannered painter of the degenerate Bolognese school. A Madonna in the Berlin Mus. is one of his best works.

Sacchi, Pier Francesco. Flourished about 1520. A painter entirely wanting in flexibility and grace. His works are seen in the Louvre and at Berlin.

Sacchi, Andrea, born at Rome (1598–1661). Pupil of Albani, and a sincere admirer of Raphael. He was not equal to Giulio Romano in invention, but his color was good, and he practised a simplicity of treatment which is the mark of great artistic power. His

picture of S. Romualdo, in the Vatican, is a far-famed work; the saint is relating a vision to five brother monks; they are all clothed in white, and this is relieved by the shadow of a large tree, in so skilful a manner as to obviate the feeling of want of varied color which would be expected. It has been called one of the finest pictures in Rome. The characteristics of Sacchi's works are gravity, simplicity, and harmonious tone.

Sachtleven, Cornelis, born at Rotterdam (1612–1682?). A painter of interior scenes, poultry, and various homely or domestic subjects. His design far excelled his color, and his execution was very careful. His poultry are marvellously to the life. His works are at Dresden, and in the Cologne Mus. there is a "Concert of Cats," with an owl leading, which is good. The few etchings by this artist are cleverly done.

Sadeler. This is the name of a family of engravers numbering not less than six. They flourished from 1575 to 1670. Brussels was their home. John, Raphael, and Giles were the more important. Their plates are numerous and are executed almost entirely with the graver. John and Raphael were brothers, and settled in Venice, where they executed many works, and where Marcus, one of the younger ones, was a well-known publisher of prints.

Saenredam, John, born at Leyden (1570–1607). Pupil of Goltzius. His skill in the use of the needle could hardly be surpassed, but his subjects were too often distorted forms, which displayed his execution without being pleasing as a whole. Some of his works are now prized highly on account of their rarity.

Salerno, Andrea da. See Sabbatini.

Salmeggia, Enea, called Il Talpino, born at Bergamo (1556–1626). A successful imitator of Raphael. His best works are in the churches and Gall. of Milan.

Salviati, Cecchino del. So called from Card. Salviati who was his friend and patron. Real name Francesco Rossi (1510–1563). He was an important artist of his time, but that time was one of decline in everything but technical skill; this was well developed. Salviati worked in Venice, Florence, and Rome, and visited France, where he did not remain long. There is a small picture of "Charity" in the National Gall., by this artist.

Salvi, Gio. Battista, called Sassoferrato from his birthplace (1605–1685). Supposed to have been a pupil of Domenichino. He copied after Raphael, Titian, and Perugino, with good effect. His favorite subjects for original pictures were Holy Families and Madonnas, and in these he showed deep feeling; they are sweet in expression, pleasing, and sometimes finished with great care.

Sanchez-Coello. See Coello.

Sanchez-Cotan. See Cotan.

Sandrart, Joachim von, born at Frankfort (1606–1688). This

artist deserves mention fully as much for his writings upon art, as for his pictures. His literary work was voluminous and valuable. He acquired some distinction in his day as a painter of history and portraits. He is said to have visited England, from which he went to Italy, where he passed some time in Rome and Venice. After his return to Germany he lived at Amsterdam and Stockau, but settled at Nuremburg, where he published his books. His pictures are seen in many Continental galleries. Perhaps his best work is in the Town Hall of Amsterdam, and represents the Archers Company of that city, at the entry of Mary de' Medicis.

Sandvoord, D. D. Very little is known of this painter beyond his name. A picture of four ladies, called the "Regent" picture, proves that he was more skilled in portraits than in historical painting; of the latter see his "Christ at Emmaus" in the Louvre. The first picture is in the "Werkhuys" at Amsterdam, and is dated 1638.

Sangallo, Giuliano di, born at Florence (1443–1517). One of the most famous architects and engineers of his time in Italy. Early in life he practised wood-carving with his brother Antonio. He was afterwards much employed as an architect by Lorenzo de' Medici. While Alexander VI. was Pope, Sangallo was employed in Rome, and when Julius II. succeeded to the pontificate he expected to be appointed architect of S. Peter's, but Bramante was chosen instead. When Leo X. became Pope, he offered the post to Sangallo, who then declined on account of his age and infirmities. Michael Angelo was a friend to Giuliano di Sangallo and was much with him in Rome.

Sangallo, Antonio di (1450?–1534). Brother of Giuliano and induced by him to abandon wood-carving for the study of architecture. He completed a palace commenced by his brother at Savona, and went to Rome. Alexander VI. employed him to convert the Mausoleum of Hadrian into a fortress, the Castle of S. Angelo. The ability which Antonio then displayed established his fame, and he was employed in many important works.

Sangallo, Antonio di, born at Mugello (about 1482–1546). The nephew of the two preceding architects. His name was Picconi, but he adopted his mother's name, Sangallo. He was instructed by his uncles, and afterwards by Bramante. The Card. Alexander Farnese, afterwards Paul III., was his patron, and employed him to build his palace in the Campo di Fiori, which is one of the finest structures of Rome. Other works of his were the restoration of the Vatican, the erection of the Pauline chapel, a palace for himself in the Strada Giulia, and the wonderful model of S. Peter's now preserved in the Vatican. He was appointed architect of S. Peter's in 1536, and did a great work there in enlarging the piers and strengthening the foundations.

Sangallo, Bastiano di, born at Florence (1481–1551). A cousin of the preceding and called Aristotile from his knowledge of perspective. He studied under Perugino, and then copied the famous cartoon of Michael Angelo with great diligence. He distinguished himself later, in Florence, both as an architect and painter, and Vasari has written of him at some length.

Sangallo, Francesco (1498–1570). Son of Giuliano. Pupil of Andrea Sansavino. His *chef-d'œuvre* was the statue of a superior of the Florentine Certosa, and is in the centre of a chapel of that convent; he is but mediocre when compared with the great masters of the 15th century.

Sansavino, Andrea Contucci di Monte, born at Monte San Savino (1460–1529). Every one who has studied the rise and

BRONZE GROUP OF THE BAPTISM OF CHRIST. BY ANDREA SANSAVINO, ABOUT 1500.

progress of the art of sculpture knows that in the early part of the 15th century it was at its best in Tuscany, and although Michael Angelo came after this, he was one of the rare men who are governed by no time or circumstance. Of the artists who followed this best time, Andrea Sansavino is one of the very best. His father was a

shepherd, and while employed in the duties of his station, like Giotto, he made pictures on the stones, and like him found an appreciative friend. He was sent to Florence, to the studio of Pollajuolo. He made sober, steady progress, characterized by no great individuality or remarkable display of power. When thirty years old, he was appointed architect and sculptor to the King of Portugal. In 1500 he returned to Florence, and some years later went to Rome, where Julius II. commissioned him to erect two monuments to the Cardinals Rovere and Sforza, in the ch. of S. Maria del Popolo. They were his best works, but their style is not pure; the principal figures are placed in uneasy positions, and are in the midst of too many statuettes and ornamentations, which turn the eye and the mind from the main point of interest. A "Madonna and Child, with S. Anne," which he executed for the ch. of S. Agostino, was much praised at the time. In 1513 he was sent to Loreto by Leo X., to adorn with bas-reliefs the temple which encloses the Santa Casa. The most that can be said in praise of these is, that those which Sansavino executed are the best, but they show but too plainly the change in sculpture of which we have spoken above. Perhaps if he had not worked at the same time with Raphael and Buonarotti, his works would seem more noble, and, indeed, his work at Loreto was mingled with that of so many other artists, that it is most difficult to criticise it. Lübke very much admires the Madonna group at S. Agostino, and calls it "one of the most beautiful detached groups of modern art."

Sansavino, Jacopo, real name Jacopo Tatti (1477–1570). Soon after Andrea Sansavino returned from Spain, Jacopo became his scholar, and took his name from his master. He is identified with Venice, and his principal works are there; but before he went to that city he had spent some time in Rome, had copied from the antique there, and had executed the "Bacchus" now in the Uffizi, which is one of the finest statues conceived by any modern in the style of the antique. In 1527 he was appointed Protomastro of the Republic of Venice. He had the care of S. Mark's, the Campanile, the Piazza, and adjoining buildings, and received a handsome salary and a good house to live in. He first restored the cupolas of S. Mark's; next he completed the Scuola della Misericordia; then he built the interior of S. Francesco della Vigna; then the Zecca, the Fabbriche Nuove, and the Loggietta of the Campanile. But the *chef-d'œuvre* of all his Venetian work was the Public Library. He also erected several palaces and churches not yet mentioned, besides other minor pieces of statuary. He was occupied to the last day of his life, and had labored forty-one years in Venice. Space does not allow a minute examination of his many works. He had a most prosperous career, and good opportunities for the full development of all his powers. His works were too much ornamented, and consequently his single

figures were his best. He established schools in Florence, Rome, and Venice, and upon the latter city he impressed himself as few masters have ever been able to do, for go where you will in Venice,

THE ENTOMBMENT OF CHRIST. BY JACOPO SANSAVINO.
From the Bronze Gate of the Sacristy of S. Mark, Venice.

some work of his meets the eye; and when we consider how versatile were the works demanded of him, we cannot be surprised that some should lack deep feeling, and seem to us conventional and superficial.

Santa-Croce, Francesco Rizzo da. Flourished 1507–1529. A feeble painter, and an imitator of Carpaccio and Gio. Bellini. But few of his works are known, and these merit no especial notice.

Santa-Croce, Girolamo Rizzo da. Flourished 1520–1549. There are few European galleries that have not specimens of the pictures of this painter, who was pretty and tame in manner, and not equal to the artists of his time.

Santafede, Francesco, and his son **Fabrizio.** These painters deserve honorable mention among the pupils of Andrea Sabbatini.

Many of their works are at Naples. The father flourished about 1555, and the son thirty-five years later.

Santerre, Jean Baptiste, born at Magny (1651–1717). Pupil of Bon Boullongne. He painted portraits principally; they are well finished, and the hands deserve special attention. Of his historical works, the best is "Susanna and the Elders," in the Louvre.

Saraceno, Carlo, born at Venice (1585–1625). A follower of Caravaggio. A "Miracle of S. Bruno," in S. Maria dell' Anima, at Rome, and a "Judith," in the Manfrini Gall., at Venice, are attractive pictures; the first for its color and grace, and the last for the expression of the face of Judith; her old servant receives the head of Holofernes in a cloth, which she holds with her teeth and her right hand; her astonishment is well expressed.

Sargent, Henry, born in Gloucester, Massachusetts, in 1770. This painter followed various occupations; was a merchant and soldier, and became distinguished in political life. He received some instruction from West and Copley in London. His portrait of Peter Fanueil is in the hall named for him; three of his portraits belong to the Massachusetts Historical Society, and his "Crucifixion of Christ" is owned by the Roman Catholic Society of Boston. He also painted a "Dinner and Tea Party," the "Tailor's News" and the "Starved Apothecary." He spent much time upon a representation of the "Landing of the Pilgrims," but it was destroyed by being rolled on fresh pine, the sap of which caused the decay of the picture, so that it fell to pieces in unrolling.

Sarrazin, Jacques (1588–1660). Several works now in the Louvre were executed by this sculptor, among which the bust of the Chancellor Pierre Seguier is worthy of notice.

Sarto, Andrea del, so called from his father's trade — a tailor's. Real name Andrea Vanucchi (1487–1531). Pupil of Pietro di Cosimo, but in general style a follower of Fra Bartolommeo. He confined himself to religious subjects, but his pictures wanted what his character lacked, namely, earnestness, determination, sincerity. He did not choose his subjects from the same pious motives by which the holy friar was governed. It is incomprehensible that he could ever have been so estimated as to gain the title of "the faultless," but in order to be best appreciated he should be studied in Florence. His frescoes in the cloisters of the convent of the Nunziata, and at the Scalzo, are the best of his works. The time taken for them was long, and his progress may be seen in them. The Madonna del Sacco (1525) is his *chef-d'œuvre* in wall painting, and was done about fourteen years later than the "Nativity," both being in the convent of the Servi (Nunziata). This is a lunette fresco and is known and praised the world over. The easel pictures of Andrea are in all large collections; they are chiefly Madonnas, Holy Families, and altar-pieces of like subjects. They are by no means of the highest

type; his female heads are all representations of a single person, varied only by changing the pose; there is nothing of the ideal. A Madonna in the Tribune of the Florence Gall. is one of his very best. The private life of Andrea was so unfortunate that his artistic career could but be weakened by it, and it was his good fortune that his fame as a painter was not destroyed, as was his reputation for honesty and virtue. He became enamored of Lucrezia Fede while she was still a wife, and when she became a widow he married her, in spite of his knowledge of her vile character and the opposition of his friends. Her influence led him to desert dependent relatives whom he had cared for, to commit many unworthy acts, and at last to appropriate to his own use a large sum of money with which he had been intrusted by the King of France for the purchase of works of art. He had received great kindness from Francis, and left Paris with this money, promising to return to fulfil his engagements; it is said he took an oath to do so; but the avarice and wickedness of his wife prevailed, and all that could have made Andrea del Sarto a man, was lost. Bitterly he repented, but Francis could never forgive him, and the world has never forgotten his need of forgiveness. Ten years more he lived and painted, and to the last was fond of his ill-starred wife. In purity and dignity, his earlier compositions are far the best, and though his scope was never large, his artistic merits were sufficient to gain for him an honorable rank, which his works will always hold.

MADONNA. BY ANDREA DEL SARTO.

ENGRAVINGS AFTER THE WORKS OF ANDREA DEL SARTO.

Engraver, ALBERTI, Cherubino. Baptism of Christ; 1579. Miracle of S. Philip Benizzo.

Engraver, AUDOUIN, Pierre. Charity.

Engraver, BLOEMAERT, Cornelius. Marriage of S. Catherine with S. John.

Engraver, Bonacina, Gio. Battista. Holy Family with SS. Catherine and John.

Engraver, Boyer, Jean Baptiste. Marquis d'Aiguilles. Marriage of S. Catherine.

Engraver, Brebiette, Peter. Holy Family, with S. John.

Engraver, Callot, James. Virgin and Child, with SS. Elizabeth and John.

Engraver, Ceracci, Agostino. Nativity of the Virgin.

Engraver, Cavalleriis, Gio. Battista. S. John preaching in the Wilderness.

Engraver, Dalco. Salvator Mundi.

Engraver, Felsing, Jacob. Madonna del Trono, or di S. Francesco.

Engraver, Gregori, Ferdinando. Holy Family.

Engraver, Lasinio, Gio. Paolo, together with other engravers. Twelve frescoes of Del Sarto, at the Scalzo, in Florence.

Engraver, Lorenzini, Gio. Antonio. Virgin and Child appearing to six Saints. Joseph sold by his Brethren. Joseph governing Egypt.

Engraver, Mire, Noel de. Death of Lucrezia.

Engraver, Miricenus, Petrus. Herod ordering the imprisonment of S. John Baptist.

Engraver, Moitte, Pierre Étienne. Holy Family of the Dresden Gall.

Engraver, Montmarillon, Ludwig Albert von. Holy Family.

Engraver, Morghen, Raffaello. Madonna del Sacco. Madonna col Bambino.

Engraver, Musis, Agostino de, called Venezziano. The Dead Christ, with Angels ; 1516.

Engraver, Perfetti, Antonio. Birth of the Virgin.

Engraver, Saiter, John Gottfried. Holy Family.

Engraver, Saunders, Joseph. Andrea del Sarto ; portrait.

Engraver, Scotto or Scotti, Girolamo. Healing of Children by Virtue of the Garments of S. Philip.

Engraver, Steen, Francis van der. Madonna del Sacco.

Engraver, Surrugue, Louis. Sacrifice of Abraham.

Engraver, Trento, Antonio da. Holy Family.

Engraver, Zuccarelli, Francesco. A set of studies designed by Del Sarto.

Sassoferrato. See Salvi.

Savery, Roelandt, born at Courtray (1576–1639). He was one of a class who came up in his time, who painted all sorts of animals, in all sorts of landscapes, with all sorts of trees and plants, and gave them all sorts of names, such as "Adam and Eve in Paradise," "Noah leaving the Ark," etc. Savery was almost fantastic in manner, but displays a poetic imagination in landscape, especially in

woods. His "Paradise" in the Berlin Mus. is a good specimen of his works.

Savoldo, Girolamo, born at Brescia. Flourished about 1540. An imitator of Titian. He was an able artist, no doubt, but his history is not well known, and it is difficult to speak of him. Some good critics believe that his works are in many galleries and are attributed to other painters. His works are seen in the Manfrini, Uffizi, and Berlin galleries.

Scanabecchi. See Dalmasio.

Scaramuccia, Luigi, called Il Perugino (1616–1680). He was not only a painter, but also a teacher, and a writer on art. He was a pupil of Guido's and settled at Milan where he had his school. He published in 1674 at Pavia a work on the excellences of the Italian painters. His portrait is in the Acad. of S. Luke at Rome, of which he was a member.

Schadow, John Gottfried, born at Berlin (1764–1850). After studying some time in Rome he was appointed court sculptor at Berlin. His works are unpretending and lifelike in effect. Among his best works are the statues of Count von der Mark in Berlin, and Frederick the Great at Stettin. His son, John Rudolph Schadow, was very gifted but died young. He studied under Canova and Thorwaldsen, and is well known by his statue of a girl fastening her sandal, which has been often repeated. At the time of his death he had modelled the group of "Achilles protecting the body of Penthesilea," which was finished by Wolff (1786–1822).

Schaffner, Martin. Flourished 1499–1535. A painter of Ulm. He modified his realistic manner, and must have studied some Italian works. He excelled in the representation of the innocence of young girls, as it is seen in a picture of female saints in the Berlin Mus. His best work is a series from the life of the Virgin, now at Munich. His portraits in the Besser chapel and sacristy of the Ulm Cath. prove him to have excelled in this department of painting.

Schalken, Gottfried, born at Dort (1643–1706). Pupil of Hochstraeten and Gerard Dow. He visited England in the time of William III. He painted portraits and some Scriptural subjects, but his forte was scenes from common life, by candle-light. Many of them are now injured by change of color. His works are seen in the Louvre, Munich, Vienna, Dresden, Berlin, and Amsterdam galleries, and a few are at Buckingham Palace.

Schedone, Bartolommeo, born at Modena (about 1580–1615). Duke Ranuccio was his friend and patron, and he formed himself by study of Correggio. Large works by Schedone are rare, and his pictures are best seen in the Gall. of Naples. The small number of his works is attributable to his love of gaming, in which he wasted his time, and died, it is said, from distress of mind, on account of losing in one night more than all he possessed in the world.

Scheffer, Ary, born at Dort (1795–1858). An eminent painter. He may be styled a Romanticist. His picture of Francesca da Rimini, from Dante, is known the world over. There is sadness of a certain sort in all his works; no hope, no cheerfulness. His pictures from Faust, Mignon, Beatrice, and others of this class, are highly poetical. He also represented Scriptural subjects, such as "Le Christ Consolateur," "Les Douleurs de la Terre," "Ruth and Naomi," etc. His works have been engraved by Girard, Henriquel-Dupont, Blanchard, and others.

ENGRAVINGS AFTER THE WORKS OF ARY SCHEFFER.

Engraver, BERNARDI, Jacopo. S. Cecilia, half-length.

Engraver, BLANCHARD, Auguste Jean Baptiste Marie. Christus Remunerator.

Engraver, CALAMATTA, Louis. Francesca da Rimini.

Engraver, DUPONT. Christus Consolator.

Engraver, LOUIS, Aristide. Mignon regretting her Country. Mignon aspiring to Heaven.

Engraver, THEVENIN, J. Charles. The Charitable Child.

Schiavone, Andrea, called Medola. Real name Andrea Medola, Lo Schiavone, that is, the Sclave. Born in Dalmatia (1522–1582). He settled in Venice, became a follower of Titian, and a fine colorist. He was so poor that he was forced to paint house decorations, and other like matters, which injured him, for he designed and executed too hastily to do it well. His pictures are seen in good collections, and prized for their extraordinary power of color. He left several etchings, some from his own designs, and others after Parmigiano and other artists.

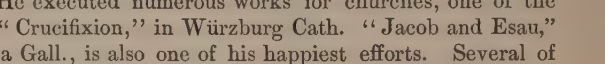
Schievelbein, Hermann (1817–1867). The principal works of this sculptor are in Berlin, and are characterized by a poetic conception which displays the rich imagination of the artist. The grand frieze which depicts the ruin of Pompeii, and is in the Greek court of the new Mus. at Berlin, is a work which displays all his power. It is but a model in stucco. It is full of fascination, and merits being better known. He left some fine incomplete works, and his comparatively early death leaves us little more than the opportunity to imagine what he might have done had he lived.

Schilling, Johannes. The sculptor of the groups of "Day" and "Night" of the Brühl Terrace at Dresden.

Schinkel, Karl Friedrich (1781–1841). This architect was a student and enthusiastic lover of Greek art. He was forced to modify his plans to suit the requirements of the life of his time, but so far as he was able, he carried out the principles of Hellenic art. His finest works are the theatre, the Museum, and the guard-house of Berlin. His influence continues since his death, and his principles are followed in the works of his pupils, especially in regard to fineness of ornament and detail.

Schlüter, Andreas, born at Hamburg (about 1662–1714). An architect and sculptor. The plastic ornaments of the arsenal at Berlin were by his hand; the heads of dying Warriors above the windows in the court-yard are wonderfully fine. His *chef-d'œuvre* was the equestrian statue of the Great Elector, for the long bridge at Berlin. The palaces of Potsdam and Charlottenburg were much decorated by Schlüter. A tower which he was erecting in 1706 proved faulty in construction, and was pulled down. This caused his dismissal from work at the Pal. of Berlin, and completely broke his spirit. In 1713 he was summoned by Peter the Great to St. Petersburg, but died in a year from that time.

Schoenfeldt, Heinrich, born at Biberach (1609–1675). Pupil of Johann Sichelbein, and afterwards went to Italy. His works are unequal, and he treated all kinds of subjects. His mythological pictures are very attractive, but his altar-pieces and religious subjects are better. He executed numerous works for churches, one of the best being a "Crucifixion," in Würzburg Cath. "Jacob and Esau," in the Vienna Gall., is also one of his happiest efforts. Several of his pictures are in the Dresden Gall.



Schongauer, Martin, commonly called Martin Schön. This artist flourished on the Upper Rhine, but where or when he was born is not positively known. As nearly as can be judged he was a native of Colmar, and lived from 1420 to 1488. He was a very important artist for his time. Very few of his paintings remain, and those are not equal in excellence to his engravings. He is called the pupil of Rogier van der Weyden. His engravings after his own designs prove him to have excelled Rogier in feeling for beauty and spirituality; his power of invention was good, and he executed with animation and spirit. His most important picture remaining is that of the "Virgin in a Rose Garden," in S. Martin's ch. at Colmar; next to this are the "Virgin and Child," the "S. Anthony Hermit," and the "Annunciation," in the Civic Library of Colmar, formerly in a monastery at Isenheim; the "Death of the Virgin," National Gall., is probably his earliest known work; there is a cabinet picture in the Munich Gall. representing "David with the head of Goliath," and a few others, mostly in private hands, but the above-mentioned are those by which he is generally known and judged. A list of his plates from his own designs is given below; that of the "Temptation of S. Anthony" is said to have been copied by Michael Angelo, and the "Bearing of the Cross" was admired by Raphael, while the "Conversion of S. Paul" is beyond anything of the German school of the same time in excellence. He is justly a very celebrated engraver, and may be called the father of this art in his country. Many critics consider his "Flight into

Egypt" his *chef-d'œuvre*. He executed secular subjects as well as religious; his "Departure for the Market," and "The Peasants" are excellent. Schongauer designed beautiful ornaments and jewelry, and his genius and manner were greatly admired by his successors, who were largely influenced by him.

ENGRAVINGS AFTER THE WORKS OF MARTIN SCHONGAUER.

Engraver, GLOCKENTON, Albert. Twelve plates of the Passion of Christ; fine and scarce. Ten plates of the Wise and Foolish Virgins. Christ bearing his Cross. The Death of the Virgin.

Engraver, HOLLAR, Wenceslaus. Half length portrait of a Woman with a wreath of oak-leaves.

His own Plates.

The Life of the Virgin; twelve plates.
The Passion of our Saviour; twelve plates.
The Annunciation.
The Nativity.
Adoration of the Magi.
Flight into Egypt.
The Wise and Foolish Virgins; ten plates.
The Last Judgment.
Christ bearing his Cross.
The Crucifixion.
The Death of the Virgin. Also engraved by Israel Van Mecheln, Wenceslaus, and others.
A small set of the Apostles.
S. Anthony carried into the Air by Demons.
S. Sebastian tied to a Tree.
Two Alchymists fighting.
A set of twelve subjects for ornaments, for goldsmiths.
A Drinking Cup.
An Incense Cup, or Censer, engraved also by Van Mecheln.
A Bishop's Crozier.
A Battle of the Saracens against the Christians. S. James appears on the side of the latter. This was probably his last plate, for it was not entirely finished.

Engraver, SCHOEN, Bartholomew. The Life of Christ. Le Cavalier avec la Dame en Croupe. Le Paysan à la Masse d'Armes. L'Enfant dans le Bain. L'Enfant nud assis. Le Paysan à l'Ail; a circular print. L'Enfant auprès du petit Pot; in two circles. Le Concert; circular. La Brouette. Les deux Amans. Les Sauvages.

Engraver, WENCESLAUS of Olmutz. Death of the Virgin; 1481. The Annunciation, with a Flower Pot in the front; the Deity

appears above. A Gentleman and Lady walking; Death appears behind a Tree in the Background. The Last Supper. Crucifixion of S. Andrew. A set of small, upright prints, representing the Life and Passion of Christ.

Schoreel, Jan, born at Schoreel (1495–1562). This painter was probably the first of his country who introduced Italian art into Holland. He loved to travel, and went to Jerusalem. On his return he arrived in Rome just when Adrian VI. was made Pope. Schoreel was employed by him because he was his countryman, rather than from a love of art. The pictures known to be by Schoreel are very few. An authentic one is in the Town Hall of Utrecht; it represents the Virgin and Child, with donors, in a landscape, and is a decided imitation of Michael Angelo and Raphael. This shows him to be a good draughtsman; other works called by his name are of vigorous conception, warm color, and excellent execution.

Schotel, Christian, born at Dort (1787–1838). This artist was a very eminent marine painter. His works resemble those of Backhuysen, but are more spirited and more freely executed. His pictures are much prized; several are in England. There is a fine specimen at the Hague.

Schriek, Otto Marseus van, born at Amsterdam (1613–1673). Often wrongly called Marcellis. The founder and best painter of the plant and insect school. He excelled in representing flowers, birds' nests, serpents, butterflies, etc; he was true to nature and powerful in color. Two of his works are in the Dresden Gall.

Schut, Cornelis, born at Antwerp (1597–1655). Vandyck painted the portrait of Schut among the eminent artists of his country. He was a follower of Rubens, but was very weak in comparison with that master. He painted many decorative works and also ecclesiastical subjects. His pictures are in the galleries of Vienna and Antwerp. There is much confusion in the accounts of artists by the name of Schut.

Schütz, Christian George, the Elder, born at Flöresheim (1718–1791). A good painter of small views on the Rhine and Maine. His works are numerous. They may be well studied in the Städel Institute at Frankfort.

Schwanthaler, Ludwig (1802–1848). This sculptor made repeated visits to Rome, and seems to have chosen for his model, the antique as revived by Thorwaldsen. His chief works are in Munich, and comprise the interior decorations of the Glyptothek, those for the new Königsbau, two marble groups for the Walhalla, the statue of Bavaria, fifty-four feet in height, twelve gilt bronze statues of Bavarian sovereigns, and various other statues. He had marvellous inventive powers and a surprisingly fruitful imagination; in these particulars he ranks with the first of modern artists; but

in spite of these gifts his works seldom rise above what we term decorative art, and are deficient in power in spite of some most excellent elements.

Schwartz, Christopher, born at Ingolstadt. He studied at Venice and afterwards held a high position in the Bavarian court, but we can say little in praise of his works, which may be seen in the Munich Gall.

Scott, John (1774–1828). An eminent English engraver, who excelled in representations of all kinds of animals. His horses and dogs are especially fine, and some of his plates are much esteemed.

Scott, Samuel, died 1772. A good painter of sea pieces.

Scott, David, born at Edinburgh (1806–1849). An artist of wonderful imagination, but negligent in execution and often extravagant in conception. His works are quite numerous when we consider his early death. We have not space to enumerate them.

Screta, Carl, born at Prague (1604–1674). He went to Rome with Wilhelm Bauer, and there studied the best works of the Italians. He acquired a wonderful power of copying and preserving the characteristics of different masters. His own works are numerous. He loved to illustrate the legends of the saints, and evidently painted his figures from models; they are very life-like. He is said to have twice painted his own portrait in the garb of a saint. He was often extravagant in his attitudes; his best works are excellent in chiaroscuro; he had good inventive powers, and displayed much elevated feeling; he used his brush with spirit, and yet with softness. Some of his fine works are in Prague.

Sebastiano, Fra. See Piombo.

Seghers or **Zegers, Gerard**, born at Antwerp (1589–1651). Pupil of Van Balen and Janssens. He studied in Italy also, where he became an imitator of Caravaggio. He went to Spain, and executed works for Philip III. He amassed a large fortune after his return to Antwerp, and was honored there by being elected dean of his guild. He painted historical, sacred, and profane subjects. Some of his finest works are in the churches of Antwerp, and have been well engraved. Vandyck painted his portrait, which Pontius engraved.

Seghers or **Zegers, Daniel**, born at Antwerp (1590–1661). Brother of the preceding. This eminent flower painter used colors which may be called fadeless in some respects; no red roses endure like his. He usually painted garlands around the pictures of other masters, instead of painting whole pictures of his own. This he did for Rubens, Cornelius Schut, Diepenbeck, and Quellinus. His flowers were usually highly finished, although at times they resemble decorative painting. He could not execute all his commissions, so popular did his works become. They may be seen in most European galleries.

Semolei, Il. See Franco.

Senefelder, Alois, born at Munich (about 1771–1834). Etching on stone was a lost art which was rediscovered or reinvented by Senefelder. His patient labor and his difficulties make a full account of him very interesting. He published one in 1809, and Nagler gives interesting facts regarding his works, pupils, etc., in his "Künstler Lexicon."

Sequeira, Domingos Antonio de (1760 ?–1823 ?). Many works by this Portuguese painter are at Lisbon. He was in Paris in 1823, and his picture of the "Last Moments of Camoens" was much praised by Gerard, Vernet, and other artists. His pictures are very varied in character, embracing all sorts of subjects, but the larger portion are religious.

Sergell, Johann Tobias (1736–1813). This Swedish sculptor studied in Rome, and executed antique subjects, such as "Cupid and Psyche," "Mars and Venus," etc. His best works are in the Mus. of Stockholm.

Sermoneta, Girolamo Sciolante da (1504–1580). The disciple of Perino del Vaga, and one of the best artists of his time. An "Adoration of the Shepherds," painted by him, in S. Maria della Pace, at Rome, is a good example of his best manner.

Serra, Miguel, born in Catalonia (about 1653–1728). This painter ran away from his mother, who abused him, when eight years old, made his way to Marseilles, and began to study. He worked diligently, and when seventeen painted an altar-piece which established his reputation. He was constantly employed, and became very rich. He was appointed painter to the King of France, and elected to the Acad. for the merit of a picture he sent to Paris. It is said that he painted his easel pictures very rapidly, and that one morning some people waited on him to request him to execute an altar-piece; the arrangements were made, and he asked them to remain to dinner, and left them to walk in the garden. Meantime he finished the picture, and was able to show it when the meal was served. During the plague of 1721 he became poor by giving all he had for the sufferers. After it was over he resumed his labors cheerfully. He painted two pictures illustrating the horrors he had seen, and sent them to his son in Paris, to be presented to the King. The son sold them for his own profit. This injured the father's reputation very much. He did not long survive this trouble.

Sesto, Cesare da, called Cesare Milanese. Flourished about 1500. The early works of this painter resemble those of Leonardo, and he is often called his disciple. Later in life he was in the school of Raphael at Rome, and that master was his friend. The union of the Roman and Milanese manner, which appears in his later works, is not altogether pleasing. His works are seen in Italian collections and at Vienna. He sometimes painted figures in the landscapes of Bernazzano.

Seydelman, Jacob Crescentius, born at Dresden (1750–1829). An artist celebrated all over Europe for his drawings in sepia. He made many drawings after fine pictures in Rome, which sold for very high prices. He was elected to several academies, and received many distinctions. He copied the finest pictures at Dresden, full size, for the Emperor of Russia, and received enormous sums for them. He made some designs for engravers, and one etching, of a figure bathing in a cavern, from his own design. His wife, Apollonia Seydelman, was celebrated in the same art as her husband, and assisted him very much in his large works. She also executed drawings entirely by herself, and was made a member of the Acad. of Dresden.

Sharp, William, born at London (1749–1824). One of the very best line-engravers of England. Among his best plates are the "Doctors of the Church," after Guido; the "Holy Family," after Sir Joshua Reynolds; portrait of John Hunter, after the same; "Lear in the Storm," after Benjamin West, etc. After 100 impressions had been made of the "Holy Family," Bartolozzi attempted to change the plate to a dotted engraving, and effected its ruin.

Sherwin, John Keyes. An excellent English engraver who flourished from 1775 to 1795. He was instructed by Bartolozzi and also much employed by that master.

Siebold, Christian, born at Mayence (1697–1768). A painter of portraits in the manner of Denner, every wrinkle, spot, freckle, etc., being portrayed with exactness; but in a picture this seems exaggeration. His best work is probably his own portrait in the Louvre. His pictures are in several Continental galleries. He was much admired in his day, and was appointed cabinet painter to Maria Theresa.

Sigalon, Xavier, born at Uzès (1788–1837). This painter developed his talents under great difficulties, and first attracted public attention by his picture of the "Young Courtesan." This is now in the Louvre, and is well known from engravings of it. The artist preferred subjects full of the horrible, and his "Locuste and Narcisse testing Poisons," as represented in the third act of Racine's "Britannicus," followed by others of similar effect, established his reputation as a painter. His works are principally in Nismes, Nantes, and Paris.

Signorelli, Luca Egidio di Ventura, born at Cortona (1441–1523 ?). This painter was very remarkable for his time. He possessed a wonderful knowledge of anatomy, and was a precursor of the manner of Michael Angelo, who admired his works, and in a certain sense imitated him. He was of a generous, noble character, handsome, fond of society, and magnificent in his style of living. His greatest work was in the Cath. of Orvieto, where he represented the "End of the World," and the "History of Antichrist." We

have not space for a description of these great works, but they are worthy of all the praise and admiration which is given them. The architectural parts are in the best classic style, the angels are beautiful and graceful, the imps and the lost ones struggle with indescribable energy, and are most fittingly represented, and, in short, there is a skilful arrangement and suitable action in all. Signorelli also painted in the Sixtine chapel a large fresco of the History of Moses, and even there he holds an honorable place among the great painters whose works surround his. His fresco is grand and suitable

FROM THE LAST JUDGMENT. BY SIGNORELLI.
Cath. of Orvieto.

to his subject in its arrangement and proportions. His Madonnas, Holy Families, and other subjects are seen in all the large European galleries. He generally signed them Luca Cartonensis or Coritius.

Silvestre. A family of French engravers, five at least, in number, who flourished from 1645 to 1767. Israel Silvestre was the most important (1621–1691), and left more than 1000 prints. His subjects were principally landscapes, views, and public festivals.

Simbrecht or **Zimbrecht, Matthias**, born at Munich; died 1680. The few existing pictures by this master show him to have been a very successful imitator of Raphael. His color was warm and power-

ful; his composition was simple and his draperies graceful, while a fine feeling runs through all his works. Several of them are in the churches of Prague, where he died of the plague.

Simoneau, Charles, born at Orleans (1639–1728). The works of this engraver embrace a variety of subjects, and are well esteemed. His brother Louis and his son Philip were also engravers.

Sirani, Gio. Andrea (1610–1670). A pupil of Guido Reni, and a good imitator of that master. His daughter Elisabetta was a wonderful artist (1638–1665). Although her career was of short duration she executed more than 160 pictures. Her works are seen in the Bologna Gall. When she died it was suspected that she was poisoned by her maid, but no proof of this was obtained. Bartsch describes ten etchings which he believes to have been executed by Elisabetta Sirani; they are in a spirited style, with the extremities finely marked.

Slingelandt, Peter van, born at Leyden (1640–1691). This pupil of Gerard Dow was only remarkable for his laborious execution, which excelled that of his master. His subjects were *genre*, and mostly of very homely scenes. His pictures are seen in several Continental galleries.

Smirke, Robert, born at Wigton (1752–1845). This artist was first a coach painter, and his earliest success was in his pictures illustrating "Don Quixote." He was so much occupied in designs for books that his works are not numerous. His subjects were usually from Cervantes, Shakespeare, Milton, or classical stories and legends. He was the father of the architect, Sir Robert Smirke.

Smith, John. Flourished about 1700; died 1720. The most skilful mezzotint engraver that had appeared in the time in which he lived. His prints number 500 at least, and are very fine. Some portraits after the pictures of Sir Godfrey Kneller are among the best of his works.

Smith, John Raphael (1750–1812). Son of Thomas Smith, a landscape painter. He excelled in mezzotint engraving; his portraits are especially fine; many of them are after Sir Joshua Reynolds. This artist was so fond of pleasure that his works are comparatively few, numbering about 150.

Smybert, John, born at Edinburgh (1684 ?–1751). His name has also been spelled Smibert and Swibert. In early life he was a house painter, but went to London, and then to Italy, and at last came to Boston and established himself as a portrait painter. His pictures are valuable as the best pictures we have of the early divines and other notable persons of New England, rather than as works of art. These portraits are in Harvard and Yale Colleges, in the Massachusetts Historical Society, at Worcester, Mass., and in several family collections in different parts of the country. His portrait of Dean Berkeley and his family, now at New Haven, is a picture of great in-

terest, and the best work known to be from the hand of Smybert. It is nine by six feet in size, and contains eight figures, the artist himself making one of the number. The works of this artist were the best painted in America before the Revolution. Allston thus speaks of his copy of Vandyck's Card. Bentivoglio, now at Harvard: "When I saw the original I had to change my notions of perfection," but adds, "I am grateful to Smybert for the instruction he, or rather his works, gave me;" and it is true that he greatly assisted the New World painters who followed him.

Snayers, Peter, born at Antwerp (1593–1662 ?). A painter of scenes from military life. His pictures are very animated and possess the rare virtue (in such subjects) of distinctness. He also painted excellent landscapes. He was made court painter to Archduke Albert, at Brussels, and was employed by the Spanish court. The Vienna Gall. affords better opportunities for judging his works than any other, but his pictures are seen in several large European collections.

Snyders, Frans, born at Antwerp (1579–1657). This great animal painter was the pupil of Hell Breughel and Van Balen, the friend and co-worker of Rubens and Jordaens, and closely allied in friendship to Vandyck, who painted his portrait. He executed animals in the landscapes of Rubens, and the latter painted figures in the works of Snyders. Like Rubens he could represent his animals in action, in the most exciting moment of the combat or the chase. His culinary subjects were admirable, both for his skilful painting of single objects and for his manner of grouping them. His pictures were in great demand, and princes and nobles were his patrons at home and abroad. Philip V. of Spain gave him large commissions. His works are in all the large European galleries, and in private collections in England.

Soddoma, Il. See Bazzi.

Sogliani, Gio. Antonio (about 1491–1544). The pupil and imitator of Lorenzo di Credi. His works sometimes pass for those of his master, although he was inferior to him. Some of his Madonnas are graceful and pleasing.

Soiaro. See Bernardino Gatti.

Solario, Andrea. Very little can be related with assurance concerning the early life of this old painter. He probably studied at Milan, perhaps formed himself after Leonardo, and seems also to have had some Florentine traits. He went, it is said, to Venice, with his brother, in 1490. Many of his works remain and are scattered all over Europe; some of the most interesting are at Milan. In 1507 Solario went to France to ornament the chapel of George of Amboise at Gaillon. This chapel was destroyed in 1793. Solario was much admired in France, and was very popular in Italy after his return. He was commissioned to paint a large altar-piece for

the Certosa of Pavia in 1515, which he did not live to complete. Some of his works have been attributed to Leonardo, as, for example, the portrait of Chaumont at the Louvre. He painted several pictures of "Christ bearing the Cross;" the best of these is in the Borghese Gall. at Rome.

Solario, Antonio, called Lo Zingaro, or the Gypsy, from his early life. It is said that, like Quintin Massys, he was a smith, and became a painter in order to win the hand of his beloved, the daughter of Colantonio del Fiore. His manner is midway between that of the Umbrian and German schools of the 15th century. It is said that he lived from 1382 to 1455, but there is very little positively known of him, and some even doubt his existence at all. His works would lead us to place him in the last half of the century rather than the first. The most important of these are in Naples, in the Museo Borbonico, the ch. of S. Lorenzo Maggiore, and the monastery of S. Severino. The most noticeable is an enthroned Madonna in the Museo.

Solimena, Francesco, born at Nocera de' Pagani (1657–1747). Although he was very successful while alive, and left an immense fortune of 200,000 scudi and numerous pictures, he belongs to the time when Italian art was degenerating, and little can be said in his praise. He was a friend of Giordano; he never married, and kept houses, horses, etc., for his relatives, as well as for himself. There are numerous works of his at Naples, and a number in the Dresden Gall.

Solis, Virgilius. Bartsch says, "The little we know of the history of Virgilius Solis is supplied by an inscription at the bottom of his portrait engraved by a master who signs with the letters B. J." It is in German, and has been translated thus: —

Virgilius Solis was my name;
Through all the world extends my fame;
For artists many, formed by me,
Acknowledge my paternity
And call me father. I did ever
To serve them use my best endeavor.
I painted, graved with the burin;
Illumined, to make art alluring;
Designed, to waken their ability;
And *etched,* to teach their hands facility;
And subjects traced on blocks of wood: —
So no one as my equal stood
In executing works of art
With skill refined in every part.
In justice, then, the voice of fame
Has given me Solis for my name;
For that imports that, like the Sun,
I stand alone — the only one.

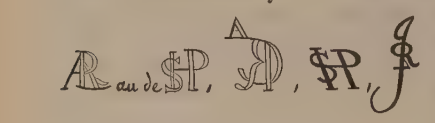
When fifteen hundred sixty-two,
As Christians reckon, onward drew,
And years I counted *forty-eight,*
God pleased to call me from the state
Of mortal life; and his behest
Has numbered me among the blest.

He lived at Nuremburg. His works have now become very rare. He appears first to have imitated Albert Dürer, but later followed the Italian manner.

Sophonisba. See Anguisciola.

Soutman, Pieter, born at Haerlem (1591–1653). The well-known engraver of the works of Rubens. He also painted portraits.

Spagna, Lo, real name Gio. di Pietro. Next to Raphael this painter holds the place of interest among the followers of Perugino. He appears first as an independent master, at Todi in 1507; nothing of his previous life is known. In 1516 he went to Spoleto, where he married a lady of good family, and was an esteemed citizen. His *chef-d'œuvre* is a Madonna enthroned and surrounded with saints, in the ch. of S. Maria degli Angeli, in that city. His works are characterized by grandeur, severity, and lofty sentiment. His color was warm, approaching the Venetian. Another "Madonna" in S. Francesco at Assisi is fine. His later works are not equal to the earlier ones, for the reason that he became little more than a servile imitator of Raphael, and lost his most excellent traits. His works are seen in many Italian churches and in most large galleries.



Spagnoletto, Il. See Ribera.

Spierre, Francis, born at Nancy (1643–1681). Pupil of Francis de Poilly. His most esteemed prints are rare.

Spinello, Aretino, of Arezzo. Flourished at the end of the 14th century. In the Campo Santo of Pisa this old master executed the frescoes of the histories of SS. Efeso and Polito; in the Palazzo Pubblico of Siena he painted the story of Pope Alexander III. and the Emperor Frederic I.; in the sacristy of S. Miniato, at Florence, the history of S. Benedict (well preserved); and in S. Maria degli Angeli, at Arezzo, the "Fall of Lucifer." His works are grand in conception, but sketchy and unfinished in execution, while the color is thin and faint. He was well known for his Christian charity and character, and his representations of religious subjects are spiritual and full of reverent feeling. It is said that he was in his ninetieth year when he worked at Siena, where he was assisted by his son, Parri Spinello, and that after leaving that city he painted the "Fall of Lucifer." In this work he became over-excited, and believed that Satan appeared to him, to demand why he had represented him as

such a hideous monster. From this time the old painter was terror-struck and haunted by a horrid vision, until he died shortly afterwards.

Spranger, Bartholomew, born at Antwerp (1546–1625). Studied in Italy, and imitated Parmigianino. He was much patronized and admired, which seems quite incomprehensible when we consider his want of feeling, cold tones, forced attitudes, etc. His one virtue was excellent modelling. His works may be well studied in the Vienna Gall. Nagler attributes six etchings to him; these are done in a slight, masterly manner.

Squarcione, Francesco, born at Padua (1396–1474). This painter is more distinguished as a teacher of painting than for his own works. He was perfectly enamored of antique art, and travelled all over Italy, and to Greece, collecting curious objects, and making drawings from the remains of antiquity. He returned to Padua and established a school, to which great numbers flocked. He also arranged a museum. He was called the "Father of young Painters," and "Squarcionesque" became the well-known word by which his followers were characterized.

Staevaerts, Stevers, or Stevens. See Palamedes.

Stanfield, Clarkson (1793–1867). This English marine painter was well qualified for the subjects which he chose. He was some time a sailor, then a scene painter, and did not exhibit at the Acad. until 1820. From this time he was well-considered, and became so distinguished as to be styled the English Vandervelde. His cloud painting is simply wonderful. Ruskin says: "One work of Stanfield's presents us with as much concentrated knowledge of sea and sky as, diluted, would have lasted any one of the old masters his life." He also praises "his salt, serviceable, unsentimental sea," as thoroughly good. His *chef-d'œuvre* is the "Battle of Trafalgar," painted for the United Service Club.

Stanzioni, Massimo, born at Naples (1585–1656). This painter appears to have imitated Caravaggio and Spagnoletto, but he was more noble in his feeling than they, and more excellent in his color than the painters of his time. He was persecuted by Spagnoletto with as much bitterness as if he had been a foreign artist. Stanzioni had painted a Dead Christ, with the Maries, over the entrance of S. Martino; it had become dark, and Spagnoletto was allowed by the monks to clean it; he washed it in a corrosive preparation, which almost ruined it. Stanzioni refused to repair it, in order that this monument of the perfidy of Spagnoletto might remain. Stanzioni had many pupils.

Staveren, Johan Adraen van. This painter imitated Gerard Dow, and represented old men, hermits, etc. His figures are stiff and very highly finished. His works are in the Amsterdam Mus. and a few other collections, but are somewhat rare.

Steen, Jan, born at Leyden (1626–1679). This artist is genial and attractive, in spite of the generally low character of the scenes he represented. He loved a jovial, roistering life, and as a tavern-keeper was able to indulge himself. It is remarkable that in his half drunken state he could have executed 200 works of so much merit. He studied first with Nicolas Knupfer, and it is said, with Van Goyen, whose daughter he married. He was fond of the ludicrous, especially in children, and some of his works represent them in mischief and in play. He painted the "Alchemist" with terrible force, and sometimes chose such homely scenes as a Mother feeding her Child, a Poor Family saying grace before their scanty meal, etc. His works are much admired, and deservedly so, but unhappily he sometimes degenerated into so careless and vulgar a manner, that there is much distinction to be made between them. They are seen in most large collections. A very fine one at the Hague illustrates the proverb, "Wie die Alten sungen, so pfeifen auch die Jungen." The painter and his family are here portrayed. Another in the same Gall., called a "Representation of Human Life," is a *chef-d'œuvre.*

Steen, Francis van der, born at Antwerp about 1604. This artist distinguished himself by his engravings after Teniers. He also made plates after other masters, among which were three after Correggio, which are now rare. They are "Cupid shaking his Bow," "Jupiter and Io," and "Ganymede." These were made from designs by Van Hoy, after the Vienna pictures.

Steenwyck, Hendrik van (1550–1604). This master became an excellent architectural painter, and was the first to introduce the effect of torch and candle light upon architectural forms. His fine perspective gives his works their highest value. They are seen to advantage in the Vienna Gall. His son Hendrik painted in the same manner as the father.

Stella, Claudine Bousonnet, born at Lyons (1636–1697). This lady distinguished herself by her engravings after the works of her uncle, James Stella, and those of Nicolas Poussin. She was especially happy in rendering the spirit of the pictures of the latter, and her plates are much esteemed.

Stephan, Meister. See Lothener.

Stephanus, Hans. See Calcar.

Stone, Frank, born at Manchester (1800–1859). This English *genre* painter was graceful and pleasing in style. Many of his works are known by good engravings. Among these are "The Last Appeal," "The Gardener's Daughter," "The Impending Mate," "Mated," "Ophelia and the Queen," etc.

Stork, Abraham, born at Amsterdam (1650–1708). An imitator of Backhuysen, to whom he was very inferior. His works are seen in the German galleries. He also etched a few plates in a slight, spirited manner.

Stoss, Veit (about 1438). His birthplace is a disputed point. Cracow and Nuremberg both claim the honor; the latter seems to possess the best title to it. In private he was, according to Nuremberg decrees, "a restless and graceless citizen, who has caused much uneasiness to the honorable council and the whole town." As a wood-carver he was deservedly much admired. His principal works are in the churches of the two cities mentioned above.

Stothard, Thomas, born in London (1755–1834). A celebrated designer and painter. His life was without important events. He first appeared to the public as a designer for the "Novelist's Magazine." He is said to have made more than 5000 designs, more than 3000 of which have been engraved. His "Canterbury Pilgrims" is one of his best efforts. His works were all characterized by grace and good taste, rather than by any remarkable originality or power. He always caught the sentiment of his subject, and was free from caricature and affectation. It is said that he preferred fifteen small illustrations which he made of the "Pilgrim's Progress" before all his other works. These were engraved by Strutt.

Strange, Sir Robert, born in one of the Orkney Isles (1721–1792). This distinguished engraver, after a preparatory course of instruction in Edinburgh became the pupil of Le Bas, in Paris. He learned the use of the dry point which he employed so skilfully. When he returned to London in 1751 the art of historical engraving had been little cultivated. He soon made himself known, and when, in 1761, he visited Italy for the purpose of designing from celebrated pictures, he was honored with much attention, and elected a member of the academies of Rome, Florence, Bologna, Parma, and Paris. He was never a member of the Royal Acad., but the King knighted him in 1787. His plates are not very numerous, the highest estimate ever made being but eighty, and most of them are in three states; the first state, which was but a trial, is very rare; the second is also rare, because he only printed as many as were subscribed for. Most of his plates are mentioned in this work.

Strutt, Joseph (1749–1802). This engraver distinguished himself especially by his publication of valuable works, all finely illustrated. He also wrote upon different subjects connected with art, and left an unfinished romance at his death, called "Queen-Hoo Hall," which Sir Walter Scott attempted to complete. Among his publications are the Biographical Dictionary of Engravers, the "Antiquities of England," "Horda Angel-Cynnan," "Chronicles of England," "Regal and Ecclesiastical Antiquities of England," "Dresses and Habits of the People of England," and "Sports and Pastimes."

Stuart, Gilbert, born at Narragansett, Rhode Island (1756–1828). He received his first lessons in art from Cosmo Alexander, a Scotch painter who came to America in 1770. Stuart accompanied him to

Scotland and later in life studied with Benjamin West in London, where he painted portraits of Sir Joshua Reynolds, Benjamin West, Alderman Boydell, John Kemble, W. Woollett, Dr. Fothergill, and others of less note. He returned to America in 1793 and resided in New York, Philadelphia, and Washington alternately until 1806, when he settled in Boston. His portraits of Washington are better known than his other works, but his pictures are numerous and are in possession of many families in different parts of the country. He painted three pictures of Washington from life; the first was not successful, and he destroyed it; the second was a full length life-size, painted for the Marquis of Lansdowne; it was badly engraved by Heath, and his print is often seen in this country; the third picture was that now in the Boston Athenæum. Of these pictures he made twenty-six copies. Two of his earlier works are in the Redwood Library at Newport; a portrait of Gen. Oliver Walcott is in the Wadsworth Gall. at Hartford; a canvas with three views of the head of Madame Bonaparte is in the Coll. of the Baltimore Historical Society; the Massachusetts Historical Society has a portrait of Jeremiah Allen, and an unfinished one of Edward Everett; these are but a few of the more well-known of his works; Philadelphia has perhaps more of his pictures than any other city. The Boston Athenæum has, besides the portraits of George and Martha Washington, four others by his hand. His male portraits are the best, and are remarkable for their freedom from all affectation, and excellent representation of the individual character of his sitters.

Stuerbout, Dierick. This painter, a very important artist of his time, was probably born about 1391, and is often called Dierick van Haerlem, from his birthplace. Every circumstance and probability indicates that he was a pupil of Hubert van Eyck. In 1461 he was living in Louvain, and was appointed "Portraiteur" to the city. His earliest known work is probably the series of eight pictures of the History of S. Ursula, in the Hôpital des Sœurs Noires, at Bruges; these are ascribed to Memling; they were probably executed in 1426. Next in order are two pictures belonging to a large altar-piece, one in Munich Gall. Cabinets, No. 58, and the other in the chapel of S. Maurice at Nuremburg. Then comes a smaller altar-piece in the Cath. of Bruges; then the "Martyrdom of S. Erasmus" in S. Peter's at Louvain, about 1463; in 1467 the large altar-piece in the same ch.; the wings of this are separated, a part being in the Munich Gall. and a part in the Berlin Mus. His largest and latest works were executed for the Town Hall of Louvain, and were completed in 1468. These passed into the Royal Coll. of Holland, and were purchased by Mr. C. J. Nieuwenhuys at the sale by the Dowager Queen, after the death of William II. In the Town Hall at Louvain they were affixed to the wall, and beside each was a panel explaining the subject and meaning of the picture. They illustrated an old legend of Louvain,

that the Emperor Otho III. had, on the testimony of his wicked Empress, executed a noble of his court; the wife of the noble proved her husband's innocence by submitting unhurt to the ordeal of fire, and the Empress was condemned to the flames. He was paid for these works 230 crowns, and commissioned to paint others which he did not live to finish. His religious pictures are solemn, restful, and slightly melancholy in tone, and of the peculiarly devotional character which belongs to the Netherlandish school in early days. His design was picturesque; his proportions were too slender in figures, but the heads were expressive and individual — sometimes beautiful; his hands were well drawn, and his drapery excellent; but his color, his landscape backgrounds, and his execution were his best features. His color was more powerful than that of any painter of his school, and the softness of his red and green draperies, and of the greens of his landscapes, is worthy of much praise. There is a considerable number of pictures attributed to him; those mentioned are the most easily seen, and are most characteristic.

Suardi, Bartolommeo, called Bramantino, the Younger. Born at Milan. Flourished about 1520. Pupil of Bramante of Urbino, or Donato Lazzari. One of Suardi's best works is in the Brera, and represents an enthroned Madonna, with two angels; it is attractive in expression, softly modelled, and striking, rather than beautiful. Other works of his are in Milan, but his best efforts are in the chapel of S. Bruno in the Carthusian convent at Padua. They represent the family of the Visconti, on their knees, presenting a plan of the building to the Virgin.

Subleyras, Pierre (1699–1749). This French painter studied first with Antoine Rivalz at Toulouse, obtained the prize and royal pension by his exhibition of his picture of the "Brazen Serpent." He went to Rome and passed the remainder of his life. He was much esteemed, and his altar-piece in S. Peter's, representing "S. Basil celebrating Mass before the Emperor Valens," was copied in mosaics before his death. This has been engraved by Domenico Cunego. The works of Subleyras are in many churches of Italy, and in several Continental galleries. He also executed a few spirited etchings from his own designs.

Sueur, Eustache Le, born at Paris (1617–1655). Pupil of Simon Vouet. The spirit of this painter was not in accordance with the spirit of his country in his time. Now he is called the Raphael of France. His *chefs-d'œuvre* were the scenes from the life of S. Bruno, now in the Louvre.

Sully, Thomas, born at Horncastle, Lincolnshire, England, 1783. His parents, who were actors, came to America in 1792. Sully commenced his studies as a painter in Charleston, S. C. He was in Richmond, Va., in 1813, and went a little later to New York, but settled in Philadelphia. His portraits are too well known to need any

description or word of praise here. His pictures of women are the best, and are often wonderful in their grace and spirituelleness. He paints the mind as well as the face, and never represents anything but well-bred, cultivated men and women. Many of his best portraits are in the Philadelphia Acad. of Fine Arts; that of Jefferson is at West Point; "Washington crossing the Delaware," is in the Boston Mus.; M. O. Roberts of New York has his "Woman at the Well" and "Girl offering Flowers at a Shrine;" his picture of Queen Victoria, painted from life in 1838, is owned by S. George's Society of Philadelphia. Sully painted portraits of many fine actors, among which are Fanny Kemble, Charles Kemble, Cooke, Mrs. Wood, etc. Two of his portraits are owned by the Boston Athenæum.

Sunder. See Cranach.

Sustermann, Lambert. See Lambert Lombard.

Sustermans, Justus, born at Antwerp (1597–1681). When quite young he went to Florence, where he passed his life. He was an excellent draughtsman, a fine colorist, free in his execution, and altogether realistic. He painted historical and religious subjects and portraits. Many of his portraits and other works remain in Florence; the Berlin Mus. and Vienna Gall. possess his works, and some are in private English collections.

Suyderhoef, Jonas, born at Leyden (1600–1668 ?). An eminent designer and engraver, whose prints are highly esteemed. He engraved various subjects after different masters. He used both point and graver; his plates are neatly finished and yet spirited, and his chiaro-scuro is unusually good.

Swanevelt, Herman van, born at Woerden (1620–1656 ?). This Dutch painter went early to Rome and became the pupil of Claude Lorraine. His landscapes are seen in many galleries, and while they are tastefully composed, well drawn, and have good atmospheric effects, they are so cold and gloomy in tone, and so over nicely finished, as to lose their effect. But the etchings of Swanevelt can scarcely be too highly praised. They are numerous, and a large proportion represent views near Rome. Figures representing mythological or Biblical stories are usually introduced with good effect. He has also represented animals in a few, and these are admirally drawn and executed. He used both dry point and graver, and made more dots than lines. They are all in a free, masterly, and spirited manner, and are among the most beautiful etchings found in the portfolios of collectors.

Syrlin, Jorg. Flourished during the last half of the 15th century. The principal works of this sculptor are at Ulm. A singing-desk preserved in the Mus. is believed to be his earliest work of importance, and bears date 1458. The splendid stool, and the choir stalls,

in the Ulm Cath., and the fountain called "Fischkasten," in the market-place, are his masterpieces, and sufficiently establish his claim to being called "one of the most excellent of the German masters of the entire epoch." The choir stalls were completed in four years. They are more rich and of greater artistic value than any work of the kind which had preceded them, and have scarcely been equalled by anything similar of more modern date. Jörg Syrlin, the Younger, was the pupil of his father, and became a very reputable artist.

T.

Tacca, Pietro Giacomo. Sculptor of Carrara, who flourished early in the 17th century. After studying under Gio. da Bologna he made himself distinguished in France and Spain. He returned to Florence, where he died in 1640. He executed a statue of Henry IV. and one of Jane of Austria, in Paris; one of Ferdinand III. of Tuscany, with four slaves chained at his feet, for Leghorn; but his *capo d'opera* was a statue of Philip IV., which was first placed in the gardens of Buenretiro, but was removed in 1844 to the Square in front of the Pal. of Philip V., in Madrid. Ferdinand Tacca, son of the above, was also esteemed as a sculptor.

Tafi, Andrea (1213–1294). The accounts of this old mosaist are very vague, but generally amount to the following: He went from Florence to Venice to learn his art from some Greeks then employed at S. Mark's; he persuaded one, Apollonius, to accompany him to Florence, where, in the dome of the Baptistery, they executed some mosaics which still remain. Those attributed to Tafi are an "Enthroned Christ" of colossal size, and a group of angels. It is said that Tafi first represented angels playing on the violin, and first painted the outsides of cabinets for the reception of bridal gifts, a custom borrowed from the Greeks.

Talpino. See Salmeggia.

Tanm, Frans Werner, born at Hamburg (1658–1724). The pictures of this artist represent fruits, flowers, dead game, birds, dishes, etc. They are seen in the galleries of Vienna.

Tardieu. There have been at least eight French engravers by this name. The most important is Nicolas Henri Tardieu, born at Paris (1674–1749). He was one of the most distinguished engravers of his country. He used both the point and graver, and was very effective in his manner of finish and execution.

Tassi, Agostino. Family name, Buonamici. Born at Perugia (1566–1642). Pupil of Paul Bril, and teacher of Claude Lorraine. He was sent to the galleys for some crime, and while there made sketches of marine subjects which furnished material for his pictures after his liberation.

Tatti. See Jacopo Sansavino.

Tauriscus. A statuary of Tralles, who assisted to make the "Farnese Bull." See Apollonius.

Tempel, Abraham van den (1611–1672). Pupil of George van Schooten. He painted small historical subjects, which he finished with great nicety. He is called a teacher of F. Mieris, the Elder. He also painted remarkably fine portraits, which are mostly in private families. A picture of a noble-looking man and his wife is in the Berlin Mus.

Tempesta, Antonio, born at Florence (1555–1630). The paintings of this artist are battle scenes, huntings, processions, etc., and are of little moment when compared with his numerous etchings. These are numbered as 1460 by Bartsch, while others give them at 1519. They are masterly in manner, and well esteemed. The earliest is of 1589, and the latest 1627. One of the "Crucifixion," inscribed, *Ant. Tempestes*, 1612, is scarce.

Tempesta, Peter. See Molyn.

Teniers, David, the Father, born at Antwerp (1582–1649). He was some time in Rome, and became a disciple of Adam Elzheimer. In many of his works the landscape is a very important part, but he usually treated Biblical, mythological, and peasant-life subjects. His earlier works, some of which may be seen at Vienna, are much heavier than his later ones, such as a "Village Fair," in Dresden. There is no doubt that the weaker efforts of the son are often attributed to the father. They both executed some etchings, and it is difficult to discriminate between them, as they are similar in manner, and have the same mark.

Teniers, David, the Son, born at Antwerp (1610–1694). The most eminent *genre* painter of Belgium. He was instructed by his father, but was very much influenced by Rubens. His talents and pleasing personal qualities gained him universal favor and many honors. His first wife was the daughter of Jan Breughel, and the second a daughter of the Secretary of State for Brabant, Isabelle de Fren. He was much favored by the Archduke Leopold William, and by Don Juan of Austria; besides this, he received commissions from several other courts, and was so fortunate as to be able to live in handsome style at his home at Perck, between Mechlin and Vilvorde, where he went in order to be near the classes whose life and habits he portrayed so admirably. It is said that he was active and industrious up to the time of his death, at eighty-four years of age. He excelled in imitating the styles of different masters, and some of his "*pasticcios*" were very remarkable. The Vienna Gall. has a work of his, which represents the wall of a room hung with

fifty pictures, imitating those of Italian masters, with the painter and the Archduke conversing in the foreground. His sacred subjects are his least meritorious works; he excelled in guard-house scenes, peasant life in every aspect, representations of the alchemist, in which he is unequalled, and fairs and festivals of all sorts. His light, brilliant touch, his exquisite coloring, especially in detail, and his picturesque arrangement are perfection; his fault is a monotony in heads and a certain coldness in feeling; on account of this monotony, his best pictures are those with fewest figures. His works

PICTURE BY TENIERS.
Madrid Gall.

are so numerous and so excellent, that it is very difficult to mention a small number and do him any good degree of justice. The Louvre, Vienna, Munich, and Madrid galleries are richer in his best works than other public collections; there are fine pictures of his in private galleries in England. Smith describes 900 pictures by him which may be counted on as genuine, and 100 more at least are known. Some of his works are large, but the most are of medium and small sizes. One at Schleissheim was thirteen and a half by ten feet, and contained 1138 figures; others have from 150 to 300 figures. His pictures sell for very large sums, and are in all large galleries. As

before said, it is difficult to speak of his etchings, as they cannot be separated from those of his father with any degree of certainty.

ENGRAVINGS AFTER THE WORKS OF TENIERS, THE SON.

Engraver, ALIAMET, Jacques. Two plates of the Sabbath.

Engraver, AVELINE, Francis Anthony. The Flemish Musician.

Engraver, BAILLIE, Capt. William. The Interior of an Ale-house; very fine.

Engraver, BARON, Bernard. The Card Players. The Temptation of S. Anthony.

Engraver, BAS, James Philip Le. Teniers and his Family; fine. The Works of Mercy. The Prodigal Son. Large Flemish Festival, with Teniers and his Family.

Engraver, BASAN, Francis. The Card Players. An Incantation.

Engraver, BEAUVARLET, James Firmin. The Tric-trac Players. The Bagpiper.

Engraver, BROWNE, John. The Kitchen.

Engraver, BRUGGEN, John Vander. An Old Peasant, and a Girl playing on a Flute. A Man drinking, and a Woman smoking.

Engraver, CANOT, Peter Charles. The Amorous Toper. The Dutch Smokers.

Engraver, CHEDEL, Quintin Pierre. Daybreak, a Landscape.

Engraver, GODFROY, Francis. Amusement of Brabant.

Engraver, GOLE, John. The Tooth-drawer.

Engraver, GREENWOOD, John. The Good Friends.

Engraver, HOLLAR, Wenceslaus. James II., when Duke of York; scarce.

Engraver, HOUSTON, Richard. Temptation of S. Anthony.

Engraver, KAUPERZ, John Vitus. A Peasant smoking.

Engraver, LAURENT or LAWRENCE, Andrew. A Conversation.

Engraver, LEMPEREUR, Louis Simon. Two plates, Flemish Merry-makings.

Engraver, LEMPEREUR, Catherine Elizabeth. The Milkmaid.

Engraver, LEPICIÉ, Renée Marie Elizabeth. The Flemish Cook.

Engraver, MAJOR, Thomas. Two Flemish Festivals.

Engraver, MASQUELIER, Louis Joseph. A View in Flanders, etched by Masquelier and finished by Le Bas.

Engraver, PETHER, William. A Village Festival.

Engraver, PITTERI, Gio. Marco. Twelfth Night. Two Rustic Subjects.

Engraver, SOMER, John Van. A Flemish Concert.

Engraver, SORNIQUE, Dominic. Peasants regaling.

Engraver, SPOONER, Charles. Peasants regaling.

Engraver, SULIVAN, Luke. The Temptation of S. Anthony.

Engraver, SURRUGUE, Louis. A Flemish Merry-making. The Fortune Teller.

Engraver, WATELET, Claude Henry. A Corps de Garde of Monkeys.

Teniers, Abraham, the younger brother of the preceding, painted similar subjects in an inferior manner. These are sometimes mistaken for the works of the brother by those not experienced in judging.

Terburg, Gerard, born at Zwol (1608–1681). A contemporary of Teniers, and like him a painter of *genre* subjects, but those of the higher ranks in life; he usually represented but few figures, and such scenes as ladies' toilets, musical parties, conversations, etc. He excelled in painting elegant costumes, and his white satin dresses are especially remarkable. The general tone of his pictures is cool, his heads being warmly colored. He painted small portraits, but these are rare in public galleries; his own is at the Hague. The "Conseil Paternel," in the Amsterdam Mus., is a *chef-d'œuvre*, but has been so injured that the copies (original) in the Berlin and Bridgewater galleries are more satisfactory. His works number a little more than 100, and are of enormous value. They are in most large European collections, and about twenty-five are in England and Scotland.

Testa, Pietro, called Il Lucchesino, born at Lucca (1611–1650). This artist is unimportant as a painter, but as an etcher demands attention. His prints in Mariette's Coll. numbered ninety-two. There was scarcely a vestige of antiquity in or near Rome that he had not designed. His fancy was extravagant, but his drawing was tasteful, and his extremities well marked; his heads are expressive, and his faces often beautiful; his chief fault was in the management of light and shade.

Theotocopuli or **Teoscopolo, Domenico**, called Il Greco and El Griego. Supposed to have been born of Greek parentage in the Venetian states (about 1548–1625). He is sometimes called the pupil of Titian; he is certainly his imitator. In 1577 he lived in Toledo, and his most important works were executed in Spain. He painted very unequally, and Mr. Ford says that what he did well was excellent, and what he did ill was worse than anybody else. The "Parting of the Raiment of Christ," painted for the Cath. of Toledo, was his *chef-d'œuvre*. It is still there, although the retablo in which it hung, also his own work, is not to be seen. Teoscopolo was an excellent portrait painter, and is said to have introduced his own likeness and that of his beautiful daughter into several fine works. Portraits of both of them are among the Spanish pictures at the Louvre. He was also an architect, and some say a wood-engraver. In 1590 he designed the ch. of the Augustine College at Madrid, and carved a retablo for the high-altar, which was of his bad style. In 1600 he built two churches at Illescas; one of these remains. He made the plans for the City Hall of Toledo, carved retablos for the Hospital of S. John Baptist, and erected a temporary monument in the Cath. to

Queen Margaret of Austria, wife of Philip III. Theotocopuli is sometimes confounded with Domenico delle Greche, who was, perhaps, his father; certainly he was older than Il Greco.

Thiele, Johann Alexander, born at Erfurt (1685–1752). First a soldier, then a landscape painter, he was appointed to the service of King Augustus of Poland. The Dresden Gall. has forty-six of his works, which display both good and bad qualities. They are truthful in drawing and carefully executed, but the color is not attractive.

Thorwaldsen, Bertel, born in Copenhagen (1770–1844).[1] Son of a poor wood-carver, who intended him for the same profession. He early showed a taste for sculpture, and was sent at the age of eleven years to the free school of the Royal Acad. of Fine Arts. He showed no talent for anything not connected with his art, and was never a man of literary culture. When seventeen years old he took a prize, and when twenty-three gained the grand prize which enabled him to travel and study. Several of his earliest works are in the Acad. at Copenhagen. He had received good preparatory instruction in his native city, where the best models were placed before the students, but was crude and unfinished in manner. On account of various hindrances he did not arrive in Rome until 1797. He is represented at this time as indolent in everything but his favorite pursuit, and even in matters regarding that he seemed almost as if in a dream. But the beauties of the antique which he saw aroused him, and he was accustomed to call the period of his arrival in Rome the day of his birth, meaning that then he first realized his powers and desired to perfect them. But he was embarrassed pecuniarily, and so affected by the climate as to suffer in health. The archæologist, Zoëga, was his friend, and the young man was never satisfied with anything that Zoëga could not praise. He occupied himself in copying from the works of antiquity, made models only to destroy them, made a few statues such as "Achilles raising Penthesilea," and "Bacchus and Ariadne," but accomplished nothing which established a reputation, until he modelled his "Jason." This was cast in plaster in 1803. It was admired, but he received no orders. He had been six years the dependent of the Acad., his money was gone, and with sad heart he prepared to leave Italy, when Mr. Hope changed all his life and fortune, by giving him a commission for the "Jason," in marble. It was not until 1828 that this good patron received the statue completed, and much blame has been attached to Thorwaldsen for his apparent ingratitude; but our limits do not allow a statement of the case. Meantime, in the house of his friend Zoëga, he had met a Roman girl, Anna Maria Magnani, whom he passionately loved, and who was a powerful influence in his life. She seems to have loved

[1] Those who claim that the Norsemen discovered America relate that during their stay upon our coast a child was born, from whom Thorwaldsen's descent is distinctly traced.

him as fondly as her nature would allow, but she married a man of fortune whom she did not love, M. d'Uhden. She succeeded at the same time in retaining her hold upon the artist, and he signed an agreement to provide for her in case of a rupture with her husband. This soon came, and in 1803 he received her into his house, where she lived, tormenting him by her temper and jealousy, and loving him by turns, until 1819, when she disappears from his life. She had borne him a daughter for whom he provided and arranged an honorable marriage. In 1803 he made the acquaintance of Baron von Schubart, Danish ambassador at Naples, who with his wife did much for the artist; they were never weary of having him at their home, at Montenero. From 1804 his fame was established, and he was never able to fulfil all the commissions he received. These came from all countries. He was courted in all societies; he was praised for his art, and beloved for his agreeable and pleasing manner; he was made honorary member of many academies, and was finally, after the death of Canova, elected President of the Acad. of S. Luke, although a Protestant. This was in 1825. It was in 1805 that he produced his first important bas-relief, the "Abduction of Briseis," and it was not long before he stood first in that branch of his art. In 1810 he was made a Knight of Danebrog, and his countrymen were becoming very impatient for his return to his native land. It was not until 1819 that he complied with their wishes, and then his stay was one great ovation. But in 1820 he returned to Rome, with his mind full of new works which he was to execute. It is impossible to tell of all the honors paid him, and the places he visited, as it is to give an account of the orders he received and the works he did. They would fill a volume. In 1830 he went to Munich to superintend the final arrangements of the monument of the Duke of Leuchtenburg. The King of Bavaria had long been his friend and patron. He returned again to Rome, and not until 1838 did he go to Copenhagen to remain. Then he was received with every possible honor, and surrounded by friends who ministered to his remaining years in every way which could contribute to his happiness. Again in 1841 he visited Rome, for the last time, and his journey there and back to Copenhagen was one series of most flattering receptions and entertainments. He had lived at Copenhagen in apartments arranged for him in the Charlottenburg Pal. (the Acad. of Fine Arts), and the people by public subscription, and with the help of the city, had erected the Thorwaldsen Mus., which is so grand a monument to him. When he returned to Copenhagen for the last time it was just completed, and here he was received the day after his arrival. It had been hung with garlands for the occasion, and he went over the whole building and into the court, where he was to be buried. Here he stood with bowed head, while all kept silence. Can any one tell the thoughts that must have filled his mind, or imagine the feelings

of his heart? Here he must be buried, yet here must he live in the glorious works of his hand which would remain to testify to his immortal genius. Thorwaldsen lived three years longer, and was always busy. His mind was unimpaired, and his powers of conception quick and strong, but his execution lost in exquisite finish, and was unequal. He went much into society, was fond of the theatre, and under the care of a devoted servant, Wilkens, enjoyed all the comforts and pleasures possible to a man of seventy-four. The Baroness von Stampe was never weary in showing him the kindest attentions; he passed much time at her home at Nysöe, where he had a studio. On the 24th of March, 1844, she went for him to dine at her house. He had not been well that day, and wished to remain at home, but she had invited other friends to meet him, and his daughter, then in Copenhagen, was also to be of the party. He was modelling a bust of Luther. The Baroness persuaded him to leave it, and he threw down before the bust his handful of clay, and thrust his trowel into it. He never took it again, and the bust and clay, just as he left it, are now seen in the Mus., preserved under glass, with the print of his hand in the clay. He talked gayly with his friends at dinner, and in speaking of the Mus. said that he could die when he chose, since Bindesböll had finished his tomb. While driving he met the architect, and other friends. After dinner he went to the theatre, and it was then seen that he was ill. He was taken out with all haste, but when laid on a sofa it was found that Thorwaldsen was dead. The Charlottenburg joined the theatre, and there, in the hall of antique sculpture, he was laid. He was carried to the Frue Kirke, which he had so beautifully adorned with sculptures, and there he rested for nearly four years, when, in 1848, his body was borne to the vault in the centre of the Thorwaldsen Mus., where above it grows the evergreen ivy, a fitting emblem of that fame which can never fade. Thiele, in his magnificent book called "Thorwaldsen and his Works," gives plates and describes 205 works by this master. This shows at once how impossible it is to speak of them with any degree of satisfaction here. But as one journeys from Rome, where is his tomb of Pius VII. and the monument of Card. Consalvi, to Copenhagen, where in the Frue Kirke and the Thorwaldsen Mus. so many of his sculptures are gathered, there are few cities not enriched by some work of his hand. Among his greater works may be mentioned the frieze at the Quirinal Pal. in Rome, representing the entry of Alexander into Babylon; the Lion of Lucerne; the statues, groups, and bas-reliefs for the Frue Kirke at Copenhagen; more than thirty sepulchral and commemorative monuments in various countries and cities; a series of sixteen bas-reliefs of the history of Cupid and Psyche; twenty bas-reliefs of Genii; twenty-two of figures from antique fable, etc., etc. Thorwaldsen has been called a posthumous Greek, and it is true that in him the spirit of antique sculpture seems to have revived. No circum-

stance of his youth pointed to such success, but the power within him asserted itself and forced him to be the great man that he became. His characteristics are severe simplicity, perfect beauty in form, distinctness, and repose. The early works of this sculptor and the religious subjects of his later years are strikingly opposed to each other in sentiment, and the latter wonderfully unite antique beauty with Christian sentiment. In the words of Thiele, "He has challenged and has received the decision of the world's Supreme Court, that his name shall stand on the rolls of immortality. And if his life might be embodied in a single emblem, perhaps it should be that of a young lion, with an eye that glows and flashes fire, while he is bound with ivy, and led by the hand of the three Graces."

Thys, Peter, called Typrus, born at Antwerp (1616–1683). A portrait painter who formed his style after that of Vandyck. He also painted some historical subjects. His works are seen in the Mus. of Antwerp and in the ch. of S. Jacques.

Tibaldi, Pellegrino, born at Bologna (1527–1600). An architect and painter who was much praised by the Carracci, and called the reformed Michael Angelo. After distinguishing himself in Ancona, Pavia, and Milan, he was called to Spain by Philip II. to decorate the Escorial. He remained nine years in Spain, and executed many frescoes which are now in too injured a state to be well judged; he was honored with the title of Marquis, and richly rewarded in money. His *chef-d'œuvre* there was the ceiling of the Library, on which he represented the arts and sciences, ancient philosophers, and the Doctors of the Church, and has ornamented the whole with groups of children, wreaths, insignia, etc.

Tibaldi, Domenico, born at Bologna (1540–1582). One of the earliest Bolognese who handled the graver. His etchings are so well done that it would seem that the nine which are known must be but a small portion of what he did in order to attain such excellence.

Tilborgh, Egidius van, born at Brussels (1625–1678 ?). A painter of considerable merit who represented scenes from peasant life, fairs, and kindred subjects. No. 972, Dresden Gall., is one of his best works.

Tintoretto, so called from his father's trade (the dyer), real name Jacopo Robusti (1512–1594). The art of Venice had fallen into decline in the last half of the 16th century. Tintoretto shows a strange mingling of good and bad; his works sometimes rise to excellence, and again sink to absolute unworthiness. His colossal design and rapid manner of execution resulted in a strong, naturalistic style, wanting in beauty and refinement. It is said that his motto was, "The coloring of Titian, the drawing of Michael Angelo." He certainly studied the works of these masters with great industry. His best productions are slight in treatment, and

the others are coarse and unfinished in execution; his color has suffered from time, and it is not surprising that we enjoy his portraits more than his other pictures. These are much more carefully treated than his large subjects; they are freely and even grandly conceived, and are full of life. Some of his paintings are enormous; it would seem that the larger the canvas, the more he was pleased. One of his works is 74x30 feet, and the school of S. Roch has 57 large compositions of his, in which many of the figures are life-size. His two most famous pictures are the "Miracle of S. Mark," in the Acad. of Venice, and the "Crucifixion," in the school of S. Roch;

ALLEGORICAL PICTURE. BY TINTORETTO.
In the Doge's Pal., Venice.

the latter is probably, all things considered, his best work. It is like a great theatrical representation, in which are crowds of figures on foot and on horseback, with all imaginable expressions and movements. The immense canvas referred to is in the Doge's Pal., and represents "Paradise." A small sketch of it, by his own hand, in the Louvre, is much pleasanter. Among his worst productions is the "Last Supper," in S. Trovaso. S. John is fast asleep; another apostle is uncovering a dish upon the floor, from which a cat is also eating; a chair is overthrown as if there had been a scuffle; some of the twelve are asking, "Lord, is it I?" with gestures absolutely burlesque, and the whole work is wanting

in the dignity which belongs to the subject or to art. One can scarcely realize that it is the same scene which Leonardo depicted a century before. A portrait of a bald-headed man is in the Louvre, and three fine ones are at Berlin; several works of his are in the National Gall. and other collections in England. Marietta Robusti (1560–1590) was instructed by her father, and became so good a portrait painter that she was invited to Spain by Philip II., but her father could not consent to a separation from her. She has left some excellent pictures.

ENGRAVINGS AFTER THE WORKS OF TINTORETTO.

Engraver, CARRACCI, Agostino. The Great Crucifixion; in three sheets. S. Jerome, with a Lion, regarding the Virgin in the Clouds; 1598. Mercury and the Graces.

Engraver, DESPLACES, Louis. The Purification.

Engraver, FIALETTI, Odoardo. The Marriage in Cana of Galilee.

Engraver, HORTEMELS, Frederic. The Birth of S. John Baptist.

Engraver, JACKSON, John Baptist. Martyrdom of S. Mark. Murder of the Innocents.

Engraver, KILIAN, Wolfgang. The Assumption of the Virgin.

Engraver, KILIAN, Philip Andrew. The Adulteress before Christ.

Engraver, LEONARDIS, Gio. The Golden Calf; 1768.

Engraver, LORENZINI, Fra Antonio. S. Augustine, with a Glory of Angels.

Engraver, MANNL or MAENNL, Jacob. Susanna at the Bath.

Engraver, MELLAN, Claude. Rebecca meeting the Servant of Abraham; esteemed his best print.

Engraver, MITELLI, Giuseppe Maria. The Finding of the Cross.

Engraver, SADELER, Giles. Murder of the Innocents. The Last Supper.

Engraver, VAILLANT, Wallerant. The Bust of a Warrior.

Engraver, VISSCHER, Cornelius. The Entombing of Christ.

Engraver, VOLPATO, Gio. The Marriage in Cana.

Tisio. See Garofalo.

Titian, real name Tiziano Vecellio, called Da Cadore. Born at the castle of Cadore in Friuli (1477–1516). When ten years old he had already shown his inclination for art, and was sent to Venice to the care of his uncle. His first instructor was Sebastian Zuccati. He was afterwards the pupil of both Gentile and Gio. Bellini. Young as he was he felt a dissatisfaction with all the painting he had seen, but in the school of the Bellini he acquired correct drawing and the power of perfect imitation. It was not until he saw the works of Giorgione that he realized what painting might become, and from this time he followed the leadings of his own aspiring genius. When

eighteen years old Titian painted a portrait of the noble Barbarigo which excited universal admiration, and soon after he was employed with Giorgione to paint the two fronts of the Fondaco de Tedeschi. That of Titian was preferred, and added much to his growing reputation. In 1511 Giorgione died, and Titian succeeded him in important commissions in which he had been employed. In 1512 Gio. Bellini died, leaving unfinished a painting in the Sala del Gran Consiglio, which Titian finished. In 1514 he was invited to Ferrara by the Duke Alfonso, for whom he painted his celebrated pictures of Bacchus and Ariadne and other fabulous subjects. At Ferrara he made the acquaintance of Ariosto, and became his intimate friend. He painted the portrait of the poet, who, in turn, introduced him into his "Orlando Furioso." From this time Titian received all the honor that could be conferred upon an artist. He not only painted the portraits of Popes, princes, and celebrated men, but he associated with them as a friend. In 1548 he went to Rome, where, it is said, Michael Angelo visited him. We are told that he praised the coloring of Titian, but lamented that he paid no more attention to design. Before this time Titian had become the friend of Aretino. It has been said that Titian visited Spain, but this is not satisfactorily proved. In truth, the letters of Aretino to Titian and other friends, written between 1530 and 1555, which may be said to record the movements of Titian, make no mention of a journey to Spain. Some of his finest pictures are in the royal palaces at Madrid, and some of his best portraits were of the royal family of Spain. But it is well known that many of his pictures were not painted from life, and that of the Empress Isabella was finished at Venice in 1544. The Emperor Charles V. was a most liberal patron of Titian, and he attended him twice at Augsburg. He died of the plague when almost a century old, and his latest works have been likened to the foolish prattle of old age. As a colorist Titian has never been approached. In truth, his color is so near to nature that it is almost an illusion. As a painter of portraits he claims the highest rank, and his landscapes were most excellent. But in his historical and other subjects he falls short of the ideal, and his characters seem rather designed from life about him than from the artist's conception of what they might have been. His pictures are very numerous, and found in almost every collection. The finest of his early works is "Christ with the Tribute Money," in Dresden. Of his sacred pictures, painted later in life, the great "Assumption of the Virgin," in the Acad. of Venice, is beautiful and wonderful in the effect which is produced by the manner in which the Virgin is borne on the clouds, as if divinely impelled, without the customary attendant angels. The "Entombment of Christ," in the Manfrini Pal. at Venice, is perhaps the most important work of Titian. It is, at least, the best existing representation of the subject, and has exercised more in-

S. SEBASTIAN. BY TITIAN.

Vatican.

fluence upon art than any other Venetian picture. It is highly finished; the arrangement of the figures is excellent; beauty of form, dignity of expression and gesture, combined with deep feeling and great emotion, are all there, but above all is the general expression of sorrow. A repetition, in the Louvre, is almost equal to the original in Venice. Of a different class is the "Presentation of the Virgin in the Temple," also in the Acad. at Venice. It is incomparable in color, and represents a cheerful company, from all classes in life, filled with curiosity and sympathy. Titian painted many altar-pieces representing Enthroned Madonnas and the usual class of subjects. Some excellent ones are in the Dresden Gall., the Escorial, the Pitti Pal., etc. Two other celebrated pictures are the "S. Peter Martyr," in SS. Giovanni e Paolo, at Venice, and the "Martyrdom of S. Lorenzo," in the Jesuit's church, at Venice. The first of these has long been placed in the highest rank of excellence. His masterly representation of the nude female figure may be seen in the two Venuses in the Uffizi, the Danae at Naples and one at Vienna, similar pictures at Dresden, in the Madrid Gall., and in a number of pictures in England. The "Bacchus and Ariadne," in the National Gall. at London, painted for the Duke of Ferrara, is full of poetic beauty, and is a most charming conception of the ancient myth. The "Arrival of Bacchus at the Island of Naxos," and a "Sacrifice to the Goddess of Fertility," also painted at Ferrara, are at Madrid. The "Venus del Pardo," in the Louvre, has been so much injured that its chief beauty is now in the landscape. A powerful picture of the same class is at Munich, and represents "Venus instructing a Maiden in the Mysteries of Bacchus." That of Del Vasto, with his mistress and other figures, at Vienna, is in some respects a repetition of the Munich picture. Of his beautiful symbolic pictures, the "Three Ages," in the Manfrini Pal. at Venice, and "Sacred and Profane Love," in the Borghese Pal., deserve mention. His fine portraits are almost numberless. They strike one as having been taken at the very best and happiest moment of the existence of the subjects, and his female portraits excite the highest admiration. Those which are called by the name of "Titian's Mistress" are beautiful above all. The "Flora," in the Uffizi, "La Bella di Tiziano," in the Pitti Pal., and another of the same name in the Sciarra Gall. at Rome, are unrivalled. The picture of his daughter Lavinia is often repeated. One of the best is in the Berlin Mus. Titian was married at the age of thirty-four to Lucia, a Venetian lady, by whom he had three children. One of his sons, named Horatio, died of the plague at the same time with his father. Although those who died of this disease were not allowed the honors of burial, an exception was made in the case of Titian, and his remains were deposited in the ch. of the Frari. In addition to his paintings Titian engraved both on copper and wood. His copper-plates consisted of several large landscapes,

etched in a slight, masterly manner. His wood-cuts will be found in the following list.

ENGRAVINGS AFTER THE WORKS OF TITIAN.

Engraver, ANDERLONI, Pietro. The Adoration of the Shepherds.

Engraver, ANDREANI, Andrea. The Deluge; large print in four sheets; marked with cipher. Pharaoh's Host destroyed in the Red Sea; large print in four sheets; 1585; with cipher. The lower part of the picture of S. Nicholas; *Andreani, intagliat, Mantoano.* The Triumph of the Church; *Christi Triumphus;* large frieze in eight sheets, dedicated to the Duke of Mantua in 1599, and published in Rome, 1608.

Engraver, AUBIN, Augustin de St. Venus à la Coquille.

Engraver, AUDRAN, Charles. The Virgin and Child, S. John presenting an Apple, and S. Catherine kneeling; very fine.

Engraver, AUDRAN, Gerard. Ganymede; an octagon.

Engraver, BARON, Bernard. The Cornaro Family. Jupiter and Antiope; his best plate.

Engraver, BEATRICI, Niccolo. Christ on the Mount of Olives; marked, *N. B. F.* S. Jerome kneeling before a Crucifix; marked, *N. C. L. F.*

Engraver, BECCAFUMI, Domenico. The Nativity; a wood-cut; fine.

Engraver, BERTELLI, Fernando. Venus and Cupid; etched by *F. Bertelli; Nic. Bertelli, exc.;* 1566.

Engraver, BERTELLI, Lucas. A Woman and Children warming themselves by a Fire; *Lucæ Bertelli, ex.*

Engraver, BLOEMAERT, Abraham. A Naked Infant.

Engraver, BLOEMAERT, Cornelius. The Madonna.

Engraver, BLOND or BLON, James Christopher le. The Repose in Egypt. The Entombing of Christ.

Engraver, BOLDRINI, Joseph Nicholas. The Offering of the Wise Men. S. Jerome praying. SS. Catherine, Sebastian, and four others. Venus seated on a Bank, holding Cupid; a Squirrel on a Tree; *Titianus, inv.; Nicolaus Boldrinus Vicentinus incidebat;* 1566.

Engraver, BONASONI, Giulio. Cardinal Pietro Bembo, æt. 77. The Entombing of Christ; 1563.

Engraver, CARAGLIO or CARALIUS, Gio. Giacomo. The Annunciation; *Titiani, figurarum &c.; Jac. Caraglio.* The Punishment of Tantalus.

Engraver, CARRACCI, Agostino. The Trinity.

Engraver, CAVALLERIIS, Gio. Batista. Susanna and the Elders; 1586.

Engraver, CHAVEAU, Francis. Christ at Emmaus; called "The Table Cloth;" engraved also by Masson.

Engraver, CORT, Cornelius. The Annunciation. Another An-

nunciation. The Martyrdom of S. Lawrence; 1571. The Trinity; called "All Saints." S. Jerome in the Wilderness, reading. S. Jerome in the Wilderness, kneeling before a Crucifix at the entrance of a Cavern; *in Venetia, Corn. Cort., f.;* scarce. The Magdalene; half-length. The Magdalene in the Desert, before a Crucifix. Tarquin and Lucretia; 1571. Diana and Calista. Prometheus. Rogero liberating Angelica from the Dragon.

Engraver, CUNEGO, Domenico. Ganymede.

Engraver, DALEN, Cornelius Van. Pietro Aretino, with a Book. Gio. Boccace. Georgio Barbarelli, called Giorgione. Sebastiano del Piombo.

Engraver, DANCKERT or DANCKERS, Dancker. Venus and Cupid, with a Satyr.

Engraver, DESPLACES, Louis. Jupiter and Danae.

Engraver, DUFLOS, Claude. Christ at Table with the Disciples.

Engraver, HOLLAR, Wenceslaus. The Ecce Homo, with many figures.

Engraver, JACKSON, John Baptist. S. Peter Martyr. The Descent of the Holy Ghost.

Engraver, JODE, Peter de, the Elder. The Virgin and Child. Marriage of S. Catherine. Large Holy Family.

Engraver, JODE, Peter de, the Younger. Holy Family with SS. Elizabeth and John and Zacharias.

Engraver, KASSEL, Theodore. Charles V.

Engraver, LASNE, Michael. An Ecce Homo.

Engraver, MANNL or MAENNL, Jacob. Venus, with Cupid holding a Mirror. The Ecce Homo; half-length. Mater Dolorosa. The Madonna.

Engraver, MASSON, Anthony. Christ at Emmaus; very celebrated, and known as "The Table Cloth."

Engraver, MEYSSENS, John. The Madonna.

Engraver, MITELLI, Giuseppe Maria. David and Goliath.

Engraver, MORIN, John. The Virgin adoring the Child; fine.

Engraver, MUSIS, Agostino de. Charles V. holding his Sword.

Engraver, NATALIS, Michael. The Marquis del Guasto, with his Mistress represented as Venus.

Engraver, PERSYN, Regnier de. The Portrait of Ariosto.

Engraver, PICCHIANTI, Gio. Domenico. Sebastian del Piombo. The Tribute Money. A Madonna.

Engraver, PODESTA, Andrea. The Triumph of Bacchus. Bacchus and Ariadne. Silenus, supported by Satyrs and Bacchanals.

Engraver, PONTIUS, Paul. The Entombing of Christ.

Engraver, RAVENET, Simon Francis. The Emblem of Human Life.

Engraver, ROTA, Martino. Martyrdom of S. Peter. Mary Magdalene, penitent. Prometheus chained to the Rock.

Engraver, ROUSSELLET, Giles. The Entombing of Christ.

Engraver, SANUTO or SANUTUS, Giulio. Venus and Adonis.

Engraver, SCARAMUCCIA, Luigi, called Il Perugino. Christ crowned with Thorns.

Engraver, SMITH, John. A set of ten plates of the Loves of the Gods.

Engraver, STEEN, Francis Vander. The Holy Family.

Engraver, STRANGE, Sir Robert. Venus reclining; after the picture in the Florentine Gall.; 1768. Danae; from a picture belonging to the King of Naples; 1768. Venus and Adonis; same Coll.; 1762. Venus blinding Cupid; 1769.

Engraver, TIBALDI, Domenico Pellegrino. Penitent Magdalene.

His own Plates (*wood-cuts*).

The Marriage of S. Catherine; inscribed, *Titianus Vecellius inventor lineavit.*

Samson and Delilah.

The Triumph of Faith, represented by a procession of Patriarchs, Evangelists, Saints, Martyrs, etc.; a long frieze of eight or ten prints. 1505.

Engraver, VAILLANT, Wallerant. Holy Family.

Engraver, VANDYCK, Sir Anthony. Titian with his Mistress leaning on a Casket with a Skull; *Titiano, pinx.; A. Vandyck, fec.*

Engraver, VANUDEN, Lucas. Two landscapes; one with the Holy Family, and one with the Good Samaritan.

Engraver, VICO or VICUS, Enea. The Annunciation.

Engraver, ZUCCHI, Andrea. Tobit and the Angel. S. John the Evangelist.

Engraver, ZUCCHI, Lorenzo. The Tribute Money.

Tivoli, Rosa di. See Roos.

Tobar, Don Alonso Miguel de (1678–1758). This Spanish painter was celebrated chiefly for his fine copies of the works of Murillo, and there is little doubt that some which are called *replicas* are by the hand of Tobar. He was also a good portrait painter, and executed a few original religious and historical subjects.

Tol, Dominicus van. This painter was so good an imitator of Gerard Dow, that his pictures are frequently attributed to that master. Some of his best works are in the Amsterdam and Dresden galleries.

Toledo, Juan de, born at Lorca (1611–1665). He entered the army at an early age. His gallantry soon raised him to the rank of captain of horse. His campaigns were in Italy. This gave him an opportunity to perfect himself in the art he had studied under his father. After his return to Spain he become a reputable painter of small military subjects.

Torbido, Francesco, called Il Moro. Authorities differ hopelessly regarding the time of his birth. He is called a pupil of Giorgione. His drawing was correct, his finish careful, and his color brilliant, like that of his reputed master. His more important works are in the Cath. of Verona and in S. Maria Maggiore, Venice. His easel pictures are seen in private galleries in Italy. He painted many portraits.

Torre, Flaminio, born at Bologna (1621–1661). His great excellence as a painter consisted in his power of copying the works of great masters with wonderful exactness. He made a few good etchings. Bartsch describes seven, after Guido, Ludovico and Agostino Carracci, and his own designs, which are in demand for the portfolios of collectors.

Torregiano, Piero. The first notable act of this sculptor was the disgraceful one of giving Michael Angelo a blow, which broke his nose, and disfigured him for life. When this occurred they were fellow-students in the gardens of S. Mark, but the anger of Lorenzo de' Medici forced Torregiano to leave Florence, and he went to Rome. He became a soldier, and after ten years, in 1503, went to England and entered the service of Henry VIII. as a sculptor. His greatest work here was the tomb of Henry VII. in Westminster. Although he was well patronized, his restless disposition would not allow him to remain long quiet, and he went next to Spain and settled at Seville, where he probably died. So much doubt hangs over the different works ascribed to him in Seville, that it is quite impossible to decide concerning them. The S. Jerome, in the Mus., is perhaps the only authenticated work of his — and this is not supported by documentary evidence.

Tribolo, real name Niccolo Braccini (1485–1550). This sculptor played no important part as an artist. His best works are in S. Petronius at Bologna, and in the Santa Casa at Loreto. He was much employed in decorations for public occasions in Florence, and at the time of his death was occupied in the decoration of the pleasure grounds of the Villa Castello, where he made two beautiful fountains.

Tristan, Luis, born near Toledo (1594–1649). A good painter, whom Velasquez followed in preference to his master, Pacheco. Tristan was a pupil of Theotocopuli, and was much favored by that master. Seven leagues from Toledo is the quaint old town of Yepes. One side of its strange old market-place is its church, and here Tristan executed a series of pictures which were his *chefs-d'œuvre.* The town is picturesque, with its walls and gates, and not long since its only mode of communication with the outside world was by means of little carts. Tristan's pictures are seen in Toledo and Madrid.

Trumbull, John, born at Lebanon, Connecticut (1756–1843). Son of Jonathan Trumbull, colonial governor of Connecticut. He

may be called the painter of the American Revolution, for it was in the illustration of its events and in representing the men who were engaged in it, that his brush was principally employed. He was a graduate of Harvard, and aide to Washington, and a colonel under Gates. In 1780 he went to France and then to London, where he studied under West. After the execution of André he was arrested as a spy. When examined before the authorities he said, "I am an American; my name is Trumbull; I am a son of him whom you call the rebel governor of Connecticut; I have served in the rebel army; I have had the honor of being an aide-de-camp to him whom you call the rebel George Washington. I am entirely in your power; treat me as you please, always remembering that as I may be treated, so will your friends in America be treated by mine." After eight months in prison he was released upon condition that he should leave the country. From 1789 to 1794 he was engaged in painting the portraits of those who had become the men of history, from their connection with the war and with the formation of the new republic. He painted several pictures of Washington, some of which are very fine. He then went to England as secretary to Mr. Jay, and was engaged in diplomatic life for seven years. The pictures he painted during this time were unimportant. In 1817 he was commissioned by Congress to paint large pictures for the Rotunda of the Capitol. His subjects were the "Declaration of Independence," the "Surrender of Burgoyne," the "Surrender of Cornwallis," and the "Resignation of Washington at Annapolis." These are well known by engravings from them. He also painted many historical pictures, such as the "Death of Montgomery," the battles of Bunker Hill, Trenton, and Princeton, the "Sortie of the Garrison from Gibraltar," and many portraits of eminent persons. He resided in New York the last twenty-seven years of his life. He was President of the Acad. of Fine Arts, and but a short time before his death became the President of the Washington Monument Association. The social position of Trumbull was an enviable one. He could number among his friends and acquaintances many men and women of note. Fox, Jefferson, Mme. de Staël, Talleyrand, Sheridan, Sir Joshua Reynolds, Lafayette, David, Governor Hancock, and many others of historical and literary reputation were well known to him. Still he had many hardships and disappointments, and was lonely in his old age. His original sketches and portraits which he had made for his Capitol pictures were sold to Yale College for a pension. Beneath the Gall. in which they were arranged he built a tomb, where he buried his wife and where he was laid. The following is the inscription which designates his resting-place: "Col. John Trumbull, patriot and artist, friend and aide of Washington, died in New York, Nov. 10, 1843, æ. 88. He reposes in a sepulchre built by himself beneath this monumental gallery, where, in September, 1834, he deposited the

remains of Sarah, his wife, who died in New York, April 24, Æ. 51. To his country he gave his pencil and his sword." His works have now been removed to the new Art Gall. of Yale College.

Tulden, Theodor van, born at Bois-le-Duc (1607?–1676?). A pupil of Rubens, who assisted him very much in forwarding his large works. He was versatile in talent, and treated a variety of subjects. He approached Rubens in color, and in his earlier works had the broad delineation of form of that master; later in life he became more refined and graceful, while his coloring was colder. His works are seen in many large galleries. His etchings are well esteemed. The best are after Rubens' "Battle of the Amazons," the Life of S. John of Matha, from his own works in Paris, and scenes from the Odyssey, after Niccolo dell' Abbate.

Turchi, Alessandro, called L'Orbetto (1582–1648). The works of this painter are seen in several churches in Rome.

Turner, Joseph Mallord William, born in London (1775–1851). Son of a hair-dresser. The first assistance he received in the study of art was from Girtin, who introduced him to Dr. Munro, of the Adelphi, who allowed him to copy his fine drawings, and also employed him to sketch for him. He made progress early in topographical drawing, and before 1800, had travelled and made sketches in more than twenty-six counties of England and Wales. In 1801 he became a member of the Royal Academy. His first oil-paintings worthy of especial notice were the "Tenth Plague of Egypt," and "Jason in Search of the Golden Fleece." Heretofore his originality had not made itself apparent, but from this time he was individual. Mr. Ruskin has devoted so much thought and time to writing of Turner, that nothing is left to be wished for except a biography of the artist. He visited Italy three times; he never married, and left his pictures and fortune to the nation. For more than sixty years, with scarcely an interruption, his works were exhibited at the Acad. When he died it was in humble lodgings, where he lived under an assumed name, for the purpose of pursuing his art uninterruptedly. His finished pictures in the National Gall. amount to something more than one hundred. The works of the middle portion of his life are the most satisfactory. Those of his later years are so full of mystery, that to the ordinary eye they are meaningless. Taine says of the "Last Judgment" of Michael Angelo, "Lorsqu'on a trop longtemps manié ses idées, on les possède mieux, mais on en est moins ému; on pousse au delà de la sensation primitive, la seule vraie, et l'on s'exagère ou l'on se copie." This applies perfectly to the later pictures of Turner. Among his best works are the "Bay of Baiæ," "Childe Harold's Pilgrimage," "Ulysses deriding Polyphemus," "Caligula's Palace and Bridge," and the "Fighting Téméraire." Turner was buried in the crypt of S. Paul's Cath., beside Sir Joshua Reynolds; this was in accordance with his own request.

U.

Ubertini, Francesco, called Il Bachiacca, born at Florence. Flourished about 1530–1557. A pupil of Perugino. He painted historical subjects on a small scale with numerous figures. He also worked in gold and silver.

Uccello, Paolo (1396–1479). This interesting old painter gave much thought and study to perspective, and although we can but smile when we look at his pictures and think of this, still they do show a little advance upon what had preceded him. His works are rare; some are in S. Maria Novella in Florence; the "Battle of S. Egidio" is in the National Gall., and in the Louvre is a panel with the heads of Giotto, Donatello, Brunelleschi, Gio. Manetti, and himself. He had a passion for birds; from this he acquired his name of Uccello, his true one being Paolo di Done. He was brought up a goldsmith, and was a pupil of Ghiberti.

Uden, Lucas van, born at Antwerp (1595–1662). This painter frequently executed the landscapes in Rubens' pictures, and also painted some pictures in which Teniers painted the figures. He was a good artist, and some works of his in the Dresden Gall. show his best manner. He also engraved about sixty plates, a part of which are very fine. Some of them are very rare; there is one of which the British Mus. has the only impression.

Udine, Martino da, called Pellegrino di S. Daniello (1480–1545?). Pupil of Gio. Bellini. He acquired a reputation equal to that of his master, who was at that time much esteemed.

Udine, Gio. Nanni (1494–1564). He was first a pupil of Giorgione, under whom he became an excellent colorist; later he studied with Raphael and was one of his most valuable assistants. He executed animals, birds, flowers, and ornaments in the loggie and apartments of the Vatican, which are still objects of universal admiration. After Raphael died he worked with Del Vaga in the Torre di Borgia, and executed many decorations. He fled during the sack of Rome, and was employed by the Medici at Florence, but he returned to Rome, where he died, and was buried in the Pantheon near his beloved master.

Uggione. See Oggione.

Ulft, Jacob van der, born at Gorcum (1627–1688). An architectural painter. He had never been in Rome, but many of his pictures represented the monuments, piazzas, and buildings of that city, which must have been designed from engravings. His works are rare. He combined good drawing and good color with fine finish and picturesque taste in design. His pictures are seen in Amsterdam, and at the Louvre, Hague, and Berlin galleries.

Utrecht, Adrien van, born at Antwerp (1599–1651). A painter

of animals, fruit, flowers, and kitchen pieces. He approached Rembrandt in detail and color, and was skilful in arrangement. His treatment was masterly.

V.

Vadder, Lodewyck de. The only works of this landscape painter in public galleries are at Munich and Brussels. He followed Rubens in his manner. Bartsch attributes eleven etchings to him; they are rather coarse and without much taste in design.

Vænius. See Veen.

Vaga, Pierino del, real name Pietro Buonaccorsi, born near Florence (1500–1547). His parents were poor, and died when he was very young. A Florentine took him to his house, where many artists were in the habit of going, and at an early age Pierino gave proof of his artistic taste; when eleven years old he was placed under the care of Ridolfo Ghirlandaio, where he became a correct draughtsman and attracted the notice of an artist who took him to Rome in 1515. In that city he became known to Giulio Romano, by whom he was recommended to Raphael. He was a very useful assistant to the great master, and executed several works after his designs, in the Vatican, and after Raphael's death he assisted Romano and Francesco Penni in completing his unfinished pictures. After the sacking of Rome he went to Genoa and was employed by Prince Doria to embellish his palace. These decorations gained him much praise. His Madonnas and kindred subjects are seen in public galleries.

ENGRAVINGS AFTER DEL VAGA.

Engraver, BEATRIZET, Nicolas, the Younger. The Sacrifice of Iphigenia.

Engraver, DESNOYERS, Louis Augustin Boucher. Les Muses et les Piérides.

MONTAGNANI, Pietro Paolo, published the following plates; the names of the engravers are on the plates, and they are from Del Vaga's paintings in the cupolas of the arcade of the loggie called "Raphael's Bible."

Cupola VIII., History of Moses. Finding of Moses; engraved by A. Mochetti. Moses before the Burning Bush. Passage of the Red Sea. Moses striking the Rock; engraved by A. Mochetti.

Cupola X., History of Joshua. Crossing the Jordan; engraved by Gio. Petrini. Fall of Jericho. Joshua's Victory. Joshua dividing the Land; by Gio. Petrini.

Cupola XI., History of David. David anointed King; by Camillo Tinti. David conquering Goliath; by Camillo Tinti. David's triumph over the Syrians; by J. B. Dasori. David and Bathsheba; by J. B. Dasori.

Cupola XIII., From the New Testament. Adoration of the Shepherds; by Giacomo Bassi. Adoration of the Kings. Baptism of Christ. Last Supper; by Giacomo Bassi. (Vasari says these were done by Del Vaga; others say they were by Giulio Romano).

Engraver, TINTI, Camillo. David anointed King. David conquering Goliath.

Valdes, Don Juan de, born at Cordova (1630–1691). Of the ancient family of Leal. After the death of Murillo he was the first painter in Seville. Many of his pictures are in the Cath., churches, and Mus. of Seville. Lucas de Valdes, his son, was also a painter of some repute, and a successful engraver.

Vanderhamen, Juan de, born at Madrid (1596–1632). Studied with his father, and painted some pictures of historical subjects. His best pictures were fruit and flower pieces and "*bodegones*," in which he painted, with remarkable skill, sweetmeats and confections. No. 104, Royal Gall. of Madrid, is a picture of this class.

Vanderlyn, John, born at Kingston, Ulster County, New York (1776–1852). It seems when we speak of this painter that we ought only to talk of his two great works, the "Marius" and "Ariadne." The former took the prize at the French Exhibition in 1808. The Emperor Napoleon himself selected it as the work most worthy of that honor, and desired to have it placed in the Louvre, but the artist wished it to be in his own country. It was brought here and purchased by Bishop Kip. It was painted in Rome in 1807, when Vanderlyn and Allston were living side by side, and were almost the only American art students there. The "Ariadne," when exhibited in Boston, was offered to the Athæneum for $500. Mr. Harrison of Philadelphia paid $5000 for it, and it is now in his gallery. Marius is represented sitting among the ruins of Carthage; it pictures the grand, patriotic Roman with great power; in color it is dark and severe. The Ariadne is sleeping, and is a beautiful ideal of beauty. The good execution of such diverse subjects conveys the idea of great power, and promised much for the artist. His other works are occasional portraits, some copies of old pictures, and a few historical subjects. His last years were spent in poverty. Twice he pawned the Napoleon medal; it was redeemed the last time in Paris by Bishop Kip, as it had been before in New York by his father. At length, in the autumn of 1852, he went to his birthplace, so poor that he begged a shilling with which to transport his baggage to the town. Upon reaching the hotel his only request was for a bed, and to be left alone. And there the next morning he was found dead. He was buried in the "Wiltwyck cemetery." No stone or inscription marks the spot, and as if to increase the gloom of his history, the account of his life, which he had related to a friend, was burned while in the hands of a publisher. In a letter written after the death of Allston, he said, "When I look back some five or six and thirty years since,

when we were both in Rome, and next door neighbors on the Trinità del Monte, and in the spring of life, full of enthusiasm for our art, and fancying fair prospects awaiting us in after years, it is painful to reflect how far these hopes have been from realization."

Vandyck, Sir Anthony, born at Antwerp, 1599; died in London, 1641. After studying under Henry Van Balen, he entered the school of Rubens in 1615. He soon became a favorite pupil with his master. There was a great demand for prints from the designs of Rubens. He often employed Vandyck to make the drawings from which the engravers worked, and as these should be as exactly like the original picture as possible, such employment proves that he esteemed the abilities of his pupil. Rubens was accustomed to ride for an hour or two towards evening, at which time his pupils were in the habit of teasing his servant to show them what he had been doing. On one occasion, in their haste, when his painting room was opened, they jostled against the picture and injured it. A consultation was held, and it was decided that Vandyck should restore what had been defaced. He did this with no little hesitation, but so well that the pupils hoped to escape detection. The keen eye of the master, however, recognized the working of another hand, and he summoned the young men for an explanation. When this was given he was so well pleased that he made no further comment. Descamps states that this happened to the celebrated picture of the "Descent from the Cross." Rubens advised Vandyck to devote himself to portraiture. Some persons have accused the master of jealousy of Vandyck's genius, and have assigned this as the cause for his advice. There is a letter from the agent of the Earl of Arundel, dated at Antwerp, 1620, in which he recommends Vandyck to the employment of his master. From the order-books of the Exchequer it is now proved that a pass was given to Vandyck, the 28th of February, 1620, in which he was called "his Majesty's servant," and permitted to travel for eight months. He proceeded first to Flanders, and in the village of Savelthem, near Brussels, became enamored of a young woman named Anna Van Ophem. This passion so far controlled him that he seems to have forgotten Italy, and painted for the parish church (it is said at her persuasion) two pictures. One represented S. Martin on horseback dividing his cloak with a beggar, in which the saint was a portrait of himself, and the horse was painted from one given him by Rubens. At one time the parish authorities agreed to sell this picture without the knowledge of the villagers, who, when they heard of it, surrounded the church, armed with pitchforks and other weapons, and would not allow it to be removed. They manifested the same enthusiasm for their saint in 1806, when it was carried away by the French. It remained in the Louvre till 1815, when it was returned to its original position. The other picture painted at Savelthem was a Holy Family, in which he introduced the por-

traits of Anna and her parents. When the knowledge of this stay in Savelthem came to Rubens he was greatly dissatisfied with his pupil, and attempted immediately to break the spell of his infatuation. Happily he was able to do this, and taking a hasty leave of Anna, Vandyck proceeded to Venice. His whole attention was given to the study of Titian and Giorgione. He went next to Genoa, where, some years before, Rubens had met with such success. The remembrance of the master predisposed the Genoese in favor of the pupil. His elegance and refinement of manner, added to his powers as a portrait painter, quickly obtained for him all the patronage he desired. Many of the portraits he then painted still remain in the palaces of Genoa. From there he went to Rome. He was received as a guest by Card. Bentivoglio, who had acquired a fondness for the Flemings when Nuncio in Flanders. He commissioned Vandyck to paint a "Crucifixion," and a full-length portrait of himself. The latter is now in the Pitti Pal. Soprani says that he remained two years in Rome. His leaving it has been ascribed to the manner in which the Flemish artists there disparaged him. On his arrival he had found that, as a class, they were intemperate and uncongenial to himself; and he ceased to attend their meetings. They were annoyed at this, and made him so uncomfortable that he returned to Genoa. At Genoa he frequented the house of Sofonisba Angosciola, a celebrated artist, and he was accustomed to say that he had learned more of the principles of art from this woman, who had become blind, than from the works of the most celebrated painters. He was invited to Palermo, where his stay was short, for, the plague breaking out, he was obliged to flee. In travelling, he met the Countess of Arundel and her two sons, and accompanied them to Turin. He went also to Florence and other Italian cities, but spent most of his time in Genoa, until, at the end of 1626, he returned to Antwerp. The story of his successes in Italy had reached his native city. He was not allowed to remain idle. His first large work was an altar-piece for the ch. of the Augustines. The original effect of this picture cannot be understood from its present state. It represents S. Augustine in ecstasy, and Vandyck painted him in light vestments. The brotherhood insisted that these should be changed to black, which spoiled its arrangement of light, and its whole appearance. He then received a commission from the canons of the collegiate ch. of Courtray for a large altar-piece representing the "Raising of the Cross." When he carried it to them they insisted upon seeing it before it was put in its place, and declared that it was altogether wanting in dignity, and, calling him a "dauber," they left him. He returned to Antwerp and said nothing of this. Soon persons of good judgment and taste went to see the picture, and declared it a wonderful work for so young a man. After a time the canons became convinced of their mistake, and decided to employ Vandyck to paint

two other pictures for their church, hoping thus to make amends for their past insolence; but Vandyck replied to their communication by saying there were already "daubers" enough in Courtray without summoning those of Antwerp. He remained in Flanders and Holland for five years, and was constantly occupied. In the latter country he painted portraits of the royal family, and many persons of rank and consequence. On one occasion, when at Haarlem, he called on Frank Hals, who was, as usual, at a tavern. He sent word to him that a stranger wished his portrait painted, and when Hals

THE CHILDREN OF CHARLES I. BY VANDYCK.
Dresden Gall.

appeared, told him he could have but two hours for his work. The picture was finished and shown to Vandyck. He expressed his approval and, saying that portrait painting seemed a very simple thing, he asked Hals to change places with him. It was soon evident that this was not his first acquaintance with palette and brush, and he showed his work to Hals who ardently embraced him, crying out, "You are Vandyck; no person but he can do what you have now done." In 1632 Vandyck went to England and was well received by the King, and appointed principal painter in ordinary to their Majesties. His courtly elegance of person and refinement of address

soon won the favor of the monarch, who often visited his studio and passed hours in familiar conversation with him. He immediately painted a large picture of the King and Queen, the Prince of Wales, and the Princess Mary; and in three months after his arrival in England, the King conferred on him the honor of knighthood. He gave Vandyck constant employment, and in 1633 settled on him a pension of £200 yearly. There are four portraits of Lady Digby, painted about this time, as she died in 1633. One of these represents her lying dead in her bed, with a faded rose beside her, and is extremely beautiful. Even while in Rome Vandyck had been so ostentatious in his dress and equipage that he was called *Il pittore Cavalieresco;* and now that fortune smiled upon him, he indulged in magnificent living. He entertained his sitters with dinners in order to study their expression. He was liberal to men of talent, especially musicians, and his house, often visited by the King, became the resort of men of rank and talent; in fact, a visit to his studio became indispensable in the day's programme of the fashionables of that time. He was given to gallantry, and lavish in his expenditures for his favorites. A portrait which he painted of Margaret Lemon, a woman of much notoriety, has been often engraved. On one occasion the King was sitting to him, when the Lord Steward came to speak on the subject of finance. Charles said to Vandyck, "And you, Sir Knight, know you what it is to want three or four thousand pounds?" "Yes, sire," replied the painter; "he who keeps his house open for his friends, and his purse for his mistresses, will soon find a vacuum in his coffers." It has been said that in order to increase his fortune he prosecuted a chemical search for the philosopher's stone, and thus greatly injured his health. The King and his other friends were much troubled at his mode of life; and hoping that marriage would lead him to adopt more temperate habits they planned and promoted an alliance with Maria Ruthven, daughter of Lord Gowrie. Vandyck was constantly employed in portrait painting, and occasionally executed pictures of other subjects, both religious and mythological. But he greatly desired to exercise his talent in something which should establish his fame upon a higher scale than he had yet reached. The rich pictures by Rubens upon the ceiling of the banquetting-hall at Whitehall, necessitated similar decorations for the walls. Vandyck proposed to make a series of pictures illustrating the history of the Order of the Garter. The King was much pleased with the idea, and desired sketches to be made. But unfortunately the work was never done. Many things at this time rendered his situation painful, and in 1640 he made a journey to Flanders. While there he heard that the King of France desired to adorn the Gall. of the Louvre with paintings. He proceeded to Paris, hoping to be employed, but Nicholas Poussin had been summoned from Rome, and Vandyck was again disappointed. He returned to England, and in 1641 witnessed

the dispersion of the royal family, which he knew and loved so well. The following May the Earl of Strafford was executed. All these things, added to bodily ailments, so prostrated Vandyck that when the King returned from Scotland he was greatly alarmed, and told his physician he would give him £300 if he succeeded in preserving the artist's life. All efforts were in vain, and he died on the 9th of December, 1641, at his home in Blackfriar's. He was buried in the Cath. of S. Paul's, near the tomb of John of Gaunt. He left one daughter by his wife, named Justiniana, and a natural daughter, Maria Theresa, for whom he provided in his will, giving her to the care of his sister Susanna, a nun in Antwerp. The works of Vandyck are too well known to require praise, but a great difference exists in their coloring. Those which he painted in Italy, and soon after his return, are rich and mellow, and in a style which Reynolds observes "supposes the sun in the room." This may be called his first manner. His English pictures have a more silvery color; they are brilliant and delicate, and at the same time solid and firm in their painting. These are in his second manner. His latest pictures show that but little labor was bestowed on them, and are slight and meagre in execution. As a portrait painter Vandyck stands beside Titian, in the first place. As a painter of historical subjects he is also masterly. His drawing was more correct, his feeling for nature more refined, and his expression of profound emotion more elevated than that of Rubens. The latter excelled in power to depict terrible and momentary incidents, but, all in all, they may very fairly be placed on the same level. The works of Vandyck are numerous, and found in nearly all large or good collections. He left a collection of small pictures in brown chiaro-scuro, a part of which are in the Munich Gall. There are also etchings by him, executed with a spirit and energy seldom surpassed. They will be found in the following list.

ENGRAVINGS AFTER THE WORKS OF VANDYCK.

Engraver, ARDELL, James Mc. Rubens' Wife; fine. Rachel, Countess of Southampton; very fine. Lord John and Lord Bernard Stuart; very fine. The Virgin and Infant Jesus. Moses found by Pharaoh's Daughter; very fine. Time clipping the Wings of Love; very fine.

Engraver, AUBERT, Michel. Portrait of Charles Emanuel, Duke of Savoy.

Engraver, AUDRAN, John. Portrait of Rubens. The Elevation of the Cross. The Crucifixion.

Engraver, BAILLU, ——. The Crucifixion. The Virgin in the Clouds. Rinaldo and Armida.

Engraver, BARON, Bernard. Charles I. on Horseback, with the Duke d'Epernon; 1741. Charles I., his Queen, and two Children. The Nassau Family; after Earl Cowper's picture. The Pembroke

Family; after the picture at Wilton. Family of Vandyck; after the Earl of Pembroke's picture. Robert, Earl of Caernarvon. Anna Sophia, Countess of Caernarvon.

Engraver, BEAUVAIS, Nicholas Dauphin de. S. Jerome.

Engraver, BLECK or BLEECK, Peter Van. Portrait of Francis Du Quesnoy, called Fiammingo, sculptor; *A. Vandyck, pinx.; P. V. B. I., f.;* 1751.

Engraver, BLOND or BLON, James Christopher le. S. John embracing the Infant Jesus.

Engraver, BLOOTELING, Abraham. Portrait of the Marquis de Mirabelle.

Engraver, BOLSWERT or BOLSUERD, Scheltius A. Scheltius A. Bolswert; *Ad. Lommelin, sc.* Andrew Van Ertwett, painter, of Antwerp. Martin Pepin, painter. Adrian Brower, painter. John Baptist Barbé, engraver. Justus Lipsius, historian. Albert, Prince of Aremberg. Maria Ruthven, wife of Vandyck. Margaret of Lorraine, Duchess of Orleans. William de Vos, painter. Sebastian Vranck, painter. Maria Mater Dei. The Holy Family, with an Angel holding a Crown. The Virgin with the Child on her Knee, and a Female Saint holding a Palm. The Holy Family, with the Child asleep in the Arms of the Virgin. The Holy Family in a Landscape, with several Angels. Christ crowned with Thorns; very fine. The Elevation of the Cross. The Crucifixion; a grand composition, with two men on horseback, and a figure presenting the sponge to Christ; on the other side, the Virgin Mary and S. John standing, and Mary Magdalene kneeling and embracing the Cross; one of the finest works of Bolswert.

Engraver, BORREKENS, Matthew. The Crucifixion, with the Virgin, the Magdalene, and S. John; *Ant. Vandyck, pinx.; Eras. Quellinus, del.*

Engraver, BRUGGEN, John Vander. Portrait of A. Vandyck; *se ipse pinx.*

Engraver, BURGHERS, Michael. William Sommer, the antiquary. Franciscus Junius.

Engraver, CARMONA, Emanuel Salvador. The Virgin and Infant.

Engraver, CAUKERKEN, Cornelius Van. The Dead Christ, with the Virgin, Magdalene, and S. John. The Descent of the Holy Ghost. Charity, with three Children.

Engraver, CAYLUS, Anne Claude Philippe, Comte de. A set of thirty heads; *after Rubens and Vandyck;* from the Crozat Coll.

Engraver, CHAMBERS, Thomas. Helen Forman.

Engraver, CLOUET, Peter. Christopher Van der Laenen. Theodore Rogiers, goldsmith. Charles Scribbanius, a celebrated Jesuit. Anne Wake, Countess of Sussex, holding a Fan of Feathers. Henry Rich, Earl of Holland.

Engraver, DAVID, Francis Anne. Family of Charles I.

Engraver, DAVIS, Edward Le. S. Cecilia, with Angels.

Engraver, DELFT or DELPHIUS, William James. Michael Mirevelt, painter.

Engraver, DOES, Anthony Vander. The Magdalene.

Engraver, EARLOM, Richard. James Stuart, Earl of Richmond. The Duke of Aremberg, on horseback.

Engraver, FAITHORNE, William, the Elder. Sir William Paston, Bart.; 1659; extremely fine. Lady Paston; 1659; also very fine. Margaret Smith, afterwards Lady Herbert. Montague Bertie, Earl of Lindsey. Anne Bridges, Countess of Exeter. A Dead Christ.

Engraver, FERDINAND, Louis. Portrait of a Lady.

Engraver, GALLE, Cornelius, the Elder. Artus Wolfart, painter.

Engraver, GALLE, Cornelius, the Younger. Emperor Ferdinand III.; 1649. Mary of Austria, his Empress; 1649. Henrietta of Lorraine. John Meyssens, painter and engraver.

Engraver, GREEN, Valentine. Sir Thomas Wharton. Henry, Earl of Danby. George, Marquis of Huntley. Time clipping the Wings of Love.

Engraver, GROENSVELT, John. Dorothy, Countess of Sunderland.

Engraver, HOLLAR, Wenceslaus. Philip Herbert, Earl of Pembroke. Thomas Wentworth, Earl of Strafford. Althea Talbot, Countess of Arundel. Teresia, Lady Shirley; very scarce. Mary Villiers, Duchess of Richmond and Lennox. Mary Stuart, Countess of Portland. Archbishop Laud. P. P. Rubens. Sir Anthony Vandyck. Inigo Jones, architect. Jerome Weston, Earl of Portland.

Engraver, JODE, Peter, the Younger. S. Augustine, supported by Angels. Rinaldo and Armida.

Engraver, JODE, Arnold de. Magdalene, half-length; circular. The Infant Christ embracing S. John; inscribed, *Arnoldus de Jode, sculp. Londini, tempore incendii maximi.*

Engraver, LAUWERS, Nicholas. Fran. Lelio Blancatio.

Engraver, LAURIE, Robert. The Crucifixion.

Engraver, LOMBARD or LOMBART, Peter. A set of twelve plates, half-length; two of the Earl of Arundel and Earl of Pembroke, and ten ladies, called "The Countesses." Charles I. on horseback; after his death the head of Cromwell was substituted for that of the King.

Engraver, LOMMELIN, Adrian. Charles I. Ferdinand of Austria. Jacob le Roi, Seigneur of Herbaix. J. C. de la Faille, Jesuit. Alex. de la Faille, Senator of Antwerp. Zegher Van Hontsum, Canon of Antwerp. Adrian Stephens, ecclesiastic. J. Malderus, Bishop of Antwerp. John de Wael, painter, of Antwerp. John Baptist de Bisthoven, Jesuit; one of the best plates. Christ taken in the Garden.

Engraver, LOUYS or LOYS, John. Francis Thomas of Savoy, Prince of Carignan.

Engraver, MANNL or MAENNL, Jacob. The Virgin with the Child caressing S. John. Samson delivered to the Philistines.

Engraver, MASSARD, John. Family of Charles I.

Engraver, MATHAM, Theodore. Michael le Blon, Agent to the Crown of Sweden.

Engraver, MORGHEN, Raphael. Francesco Moncado, Duke of Ossono, on horseback.

Engraver, MORIN, John. Guido, Card. de Bentivoglio. The Countess de Bossu. Margaret Lemon. Charles de Mallery, engraver and print-seller.

Engraver, NATALIS, Michael. Ernestine, Princess de Ligne.

Engraver, NEEF or NEEFS, Jacob. Francis Snyders, painter. Anthony de Tassis, Canon of Antwerp. The Marchioness of Barlemont, Countess d'Egmont. Josse de Hertoghe. Martin Ryckart, painter.

Engraver, PAUL or DE PAULIS, Andrew. Titian and his Mistress; after the etching by Vandyck.

Engraver, PAYNE, John. Ferdinand of Austria.

Engraver, PAZZI, Pietro Antonio. The Virgin and Child.

Engraver, PESNE, John. Francis Langlois.

Engraver, PICART, Bernard. Charles I.; 1724.

Engraver, PICCHIANTI, Gio. Domenico. Card. Bentivoglio.

Engraver, PLACE, Francis. Portrait of Charles I.

Engraver, PONTIUS, Paul. Paul du Pont or Pontius. Peter Paul Rubens. James de Breuck, architect. John Wildens, painter, of Antwerp. John Van Ravesteyn, painter at the Hague. Palemedes Palamdessen, painter. Theodore Van Loo, painter, of Louvain. Theodore Rombouts, painter, of Antwerp. Cornelius Van der Gheest, celebrated connoisseur. Gerard Honthorst, painter at the Hague. Henry Van Balen, painter, of Antwerp. Adrian Stalbent, painter, of Antwerp. Daniel Mytens, painter, of Holland. Gerard Seghers, painter, of Antwerp. Simon de Vos, painter, of Antwerp. Gaspar de Craeyer, painter, of Ghent. Henry Steenwyck, painter, of Antwerp. Gaspar Gevartius, counsellor, of Antwerp. Nicholas Rockox, magistrate of Antwerp. John Vanden Wonwer, counsellor of state. Cæsar Alexander Scaglia, Abbot of Stophard. Gustavus Adolphus, King of Sweden. Mary de' Medici, Queen of France. Francis Thomas of Savoy, Prince of Carignan. John, Count of Nassau. Don Alvarez, Marquis of Santa Cruz. Don Carlos de Colonna, Spanish general. Don Diego Philip de Gusman, Marquis de Leganez. Mary, Princess of Aremberg. Henry, Count de Berghe, in armor. Sir Balthasar Gerbier, Ambassador from Spain. Frederic Henry, Prince of Orange.

Engraver, PRESTEL, John Gotlieb. A Pietà.

Engraver, RIEDEL, John Anthony. Portrait of a Lady holding a Letter.

Engraver, SAILLIAR, Louis. Portrait of Helen Forman.

Engraver, SCHIAVONETTI, Luigi. Mater Dolorosa. Dead Christ.

Engraver, SCHMIDT, George Frederic. Virgin and Child with S. John.

Engraver, SHARP, William. Charles I.; three faces. Earl of Arran.

Engraver, SIMON, John. Charles I.

Engraver, SOMPEL or SOMPELEN, Peter Van. Card. Ferdinand, brother to Philip IV. Isabella Clara Eugenia, Infanta of Spain. Gaston, Duke of Orleans, brother to Louis XVI. Margaret, his consort.

Engraver, STRANGE, Sir Robert. Charles I.; whole length; 1770. Charles I., with a Page, and his Equerry holding his Horse; 1782. Henrietta Maria, Queen of Charles I., with the Prince of Wales and Duke of York; 1784. The Children of Charles I.; 1758. The Infant Jesus, asleep; 1787 (?) Half-length of Charles I.; engraved in the first edition of Smollett's "History of England," in quarto; 1757. James Graham, Marquis of Montrose. Thomas Wentworth, Earl of Strafford.

Engraver, SUYDERHOEF, Jonas. Charles I. Henrietta Maria. Francis de Moncade. Count d'Ossonne.

Engraver, TARDIEU, Peter Alexander. The Earl of Arundel.

Vandyck's own Plates.

Christ crowned with Thorns; *A. Vandyck, inv.*

A Holy Family.

A Bust of Seneca, and others.

Adam Van Oort, painter; *Ant. Vandyck, fecit aqua forti.*

Justus Suttermans, painter of Antwerp.

Peter Breughel, painter.

Lucas Vorstermans, engraver.

Judocus de Momper, painter.

Paul du Pont or Pontius, engraver.

John Breughel, painter.

Francis Frank, painter.

Jon de Wael, painter.

John Snellinx, painter.

Titian, with his Mistress, leaning on a Casket with a Skull; *Titiano, pinx., A. Vandyck, fec.*

Anthony Cornelissen, amateur.

Erasmus Rotterdamus.

Anthony Vandyck.

Philip le Roi, Eques.

Francis Snyders, painter.

Anthony Triest, Bishop of Ghent.

William de Vos, painter.

Paul de Vos, painter.
John Waverius or Van den Wouwer.

Engraver, VISSCHER, John. Peter Paul Rubens.
Engraver, VOERST, Robert Van der. Philip, Earl of Pembroke. Ernest, Count Mansfeld. Simon Vouet, painter. Sir Kenelm Digby. Inigo Jones. Christian, Duke of Brunswick. Sir George Carew.
Engraver, VORSTERMAN, Lucas the Elder. Charles I. Thomas Howard, Earl of Arundel. Isabella Clara Eugenia, Infanta of Spain. Gaston, Duke of Orleans. Ambrose Spinola, Governor of the Lower Countries. Wolfgang William, Duke of Bavaria. Francis de Moncade, Count of Ossone. Nicholas Rockox, magistrate of Antwerp. Anthony Vandyck, painter. Peter de Jode, the Elder, engraver. Charles de Mallerie, engraver. James Callot, engraver. Theodore Galle, engraver. Wenceslaus Koeberger, painter. Deodatus Delmont, painter. Peter Stevens, amateur, of Antwerp. John Van Mildert, sculptor. Hubert Van den Enden, painter. Lucas Van Uden, painter. Cornelius Sachtleven, painter. Orazio Gentileschi, painter. John Lievens, painter and engraver. A Pietà, with Angels weeping.
Engraver, WILLIAMS, Robert. Charles I. Edward, Lord Littleton, Lord Keeper.
Engraver, WOOLLETT, William. Peter Paul Rubens.
Engraver, WYNGAERDE, Francis Van den. A Dead Christ, supported by the Maries. Achilles discovered among the Daughters of Lycomedes.

Vandyck, Philip, born at Amsterdam (1680–1752). The historical pictures by this artist are far from good. His best works are *genre* subjects. Most large Continental galleries have his pictures.

Vanloo, Charles André, called Carlo. Born at Nice (1705–1765). This painter was the most eminent of a family of artists. His principal works are in the ch. of the Augustines in Paris. A "Marriage of the Virgin" in the Louvre is worthy of note. His studies in Italy helped him to rise above the artists of his country in his day.

Vanucchi. See Sarto.

Vannucci. See Perugino.

Varela, Francisco, born at Seville; died 1656. Next to Zurbaran he was the best scholar of Roelas. Many of his works are in the churches and convents of Seville, and in the private collections of that city. In the ch. of S. Bernardo, beyond the walls, is his "Last Supper," painted in 1622. It is one of his best pictures, and the figure of Judas clutching the bag, with a face full of treachery and terror, is very effective.

Vargas, Luis de, born at Seville (1502–1568). He studied for a

time in his native city, and, like most Sevillian painters, painted on *sarga*. He went to Italy, and, it is said, remained twenty-eight years. His master is not known, but his style has induced the belief that he studied under Pierino del Vaga. Stirling says, "As a painter, Vargas is remarkable for the grandeur and simplicity of his designs, and for the purity and grace of his female heads; for correctness of drawing and agreeable freshness of color." His easel pictures are few, and his frescoes, to which he undoubtedly owed his greatest fame, are now so defaced as to afford small opportunity for forming a judgment of their merits. He was a very religious man, and in his chamber were found, after his death, scourges and instruments of penance, and a coffin in which he was accustomed to lie down, and meditate upon death and the future. But with all his seriousness he was a witty man. A brother artist once asked his opinion of a poor picture of "Christ on the Cross." "He looks," said Vargas, "as if he were saying, 'Forgive them, Lord, for they know not what they do.'" In Seville he was considered a great artist and a good man. Among his remaining works is a portrait of the "Apostle of Seville," which hangs in the sacristy of chalices in the Cath. This holy man was a brother of the Order of Mercy, named Fernando de Contreras. In the Cath. also, a "Nativity," in the chapel dedicated to that event, and in the chapel of the Conception a picture of the "Temporal Generation of Our Lord." This is considered his finest work now in Seville. Adam kneels in the foreground, and one of his legs is so well painted that from it the picture has been called "La Gamba." This same chapel has several other pictures by this master, but it is so dark that they can be seen well only on days when it is lighted with tapers. His frescoes which were on the outer walls, and on the tower, are almost obliterated. There was a full-length of John the Baptist, in the Coll. of Lord Francis Egerton in London, which was attributed to Vargas, but a duplicate of it in the Gall. of the King of Bavaria was ascribed to Giulio Romano.

Varotari, Alessandro, called Il Padovanino (1590–1650). His principal work is the "Marriage in Cana" in the Acad. of Venice; another fine work is the picture of a "Saint in Deacon's Orders," taken in a moment of ecstasy. He seems to have formed his style by the study of Titian's works.

Vasari, Giorgio, born at Arezzo (1512–1574). This artist is best known to us by his "Vite de' più eccellenti Pittori, Scultori, ed Architetti," published in 1550 and revised in 1568. It is the first comprehensive work of its kind, and is written in a very attractive style; it is not always correct as regards chronology, and must be criticised with care before it is taken for authority, but this is not strange when we remember that it was chiefly compiled from verbal accounts. And then, what would all other writers upon kindred

subjects have done without the opportunity to quote and contradict Vasari! His paintings are in Rome, Naples, Arezzo, and Florence. He was rapid in execution and matter-of-fact in spirit; his best works were portraits. That of Lorenzo de' Medici in the Uffizi is excellent and well known; that of Cosimo I. was often repeated, and is in several galleries. Vasari's talents were varied, for he was also an architect and superintended the erection and decoration of several buildings.

Vasquez, Alonso, born at Ronda. Studied with Luis de Vargas. A few of his pictures, which are very imperfect, are in the Mus. of Seville. They illustrate the story of S. Raymond. Vasquez was one of the artists chosen to paint the catafalque used at the burial of Philip II. in 1598.

Vecelli. This was the family name of the great Titian, and several of his relatives were painters and imitators of his style. Their works are occasionally seen in churches and galleries.

Vecchia, Pietro (1605–1678). Real name was Mattoni, called Vecchia from his skill in imitating the old masters. Some of his imitations of Giorgione have undoubtedly been considered as originals.

Veen, Martin van. See Hemskerk.

Veen, Othon van, called Otto Vænius, born at Leyden (1558–1629). Painter of historical subjects, in a cold and affected manner. He was a man of unusual classical learning, but his introduction of allegorical allusions was often far-fetched and unpleasing. His works are somewhat numerous, and are seen in the Antwerp and Munich galleries.

Velasco, Don Acisclo Antonio Palomino de Castro y, born at Bujalance (1653–1726). The Vasari of Spain. His "Museo Pictorico" was the only book of its kind until the work of Cean Bermudez appeared. Velasco published the first volume in 1715, and the second nine years later. As a painter he became quite celebrated, and executed many important works in Madrid. He was associated with Alfaro, Coello, Carreño, and Giordano. He was appointed painter to the King, on account of his works at the Alcazar. He also painted in Valencia, Salamanca, Granada, and Cordova. In early life he had been ordained for the church, and in 1725 he entered into full orders. He had been married, and was interred with great pomp by the side of his wife, in the ch. of S. Francesco, at Madrid.

Velasquez, Diego Rodriguez de Silva y, born at Seville, 1599; died at Madrid, 1660. Both his parents were of noble blood. His father was Juan Rodriguez de Silva, and his mother Geronima Velasquez, by whose name, according to the custom of Andalusia, he was called. The poverty of his paternal grandfather caused him to leave Portugal and seek his fortune at Seville. To this circumstance Spain

owes her greatest painter. His father became a lawyer, and lived comfortably at Seville; and his mother devoted herself to his education. His great love of drawing induced his father to place him in the school of Herrera, the Elder, whom Stirling calls "a clever brute," and of whom Velasquez soon became weary. Before leaving him, however, he had acquired something of his free, bold style. He then entered the school of Francesco Pacheco, a somewhat inferior painter, but a learned and polished gentleman. Velasquez soon learned all he could teach him of painting, and at the same time discovered that the study of nature and untiring industry were the surest guides to perfection for an artist. Until 1622, he painted actual pictures of the low, or common life which he saw around him, accustoming himself to paint nothing of which he had not the model before him. He strictly adhered to color, form, and outline of whatever he represented; and, we are told, kept a peasant lad for a study, and from him executed a variety of heads in every posture, and with every expression possible. In this way he acquired his wonderful skill in taking likenesses. To this period belong the "Water Carrier of Seville," several pictures of beggars, and the "Adoration of the Shepherds." The first of these is now at Apsley House; the "Adoration of the Shepherds," and a "Beggar Boy munching a piece of Pastry," are in the Louvre; at the Imperial Gall. of Vienna there is a "Laughing Peasant holding a Flower;" and in the Pinakothek, at Munich, another "Beggar Boy." In 1622 his desire to see the paintings of the Royal Galleries, which had been aroused and intensified by his reading, and the accounts to which he had listened from the guests of Pacheco, led him to Madrid. Letters which he carried obtained him admission to the galleries, but during this visit he was not brought especially to the notice of the King. He however painted the portrait of the poet Gongora, and after a few months returned to Seville. While in Madrid he secured the friendship of Fonseca, a noted patron of art, who after his departure interested the minister Olivarez in his behalf. This resulted in a letter summoning Velasquez to court, fifty ducats being sent him for the journey. He was attended by his slave, Juan Pareja, a mulatto lad, who was his faithful attendant for many years, and became an excellent painter. Pacheco, who was now his father-in-law as well as instructor, also accompanied him. His first work at the Capitol was a portrait of Fonseca, which was carried immediately to the King, and so pleased him that he appointed Velasquez to his service, in which he remained during his life. The service of Philip IV. gave Velasquez full opportunity to perfect himself as a portrait painter, for the King was never weary of multiplying pictures of himself, and, it is said, would sit three hours at a time without weariness. He also had many portraits of his Queens and children, both in groups and single pictures. The life of Velasquez was an excep-

tion to that of most artists, in the evenness of its prosperity. He steadily advanced to perfection in his art, and the favor of his King was such as to afford him every opportunity for improvement and enjoyment. He went twice to Italy; the first time to study the works of that country and its various schools of art. He visited all the large cities, and was absent from Spain about two years. During this time he painted the "Forge of Vulcan" and "Joseph's Coat," which are among his most celebrated works. He went the second time to Italy, as the agent of the King, to collect works of art; and his orders gave him the liberty to buy everything that he thought

PORTRAIT. BY VELASQUEZ.

worth having. In this capacity he was everywhere received with attention and kindness. The Pope sat to him for his portrait; Cardinals Barberini and Rospigliosi, and many Roman princes, treated him with the utmost civility; and he numbered among his friends the sculptors Bernini and Algardi, and the painters Nicolas Poussin, Pietro da Cortona, Claude, and Matteo Prete, or Il Calabrese. Upon his return to Madrid he was appointed aposentador-major, with a salary of 3000 ducats a year, and he carried at his girdle a key which would open every lock in the palace. Although the duties of his office required him to superintend the ceremonies and festivals of the royal household, he still found time to arrange his Italian

bronzes and marbles in the halls of the Alcazar, to oversee the casting in bronze from the models which he had brought from Italy, and to paint his last great picture, known in Spain as "Las Meniñas," or the "Maids of Honor," which represents the royal family with the artist, maids of honor, the dwarfs, and a sleeping hound. It is said that when the King saw the picture he declared but one thing wanting, and painted the cross of Santiago upon the breast of the artist with his own hand. This is the picture which Luca Giordano called "The Theology of Painting." The last great ceremony at which he officiated was the meeting of the courts of France and Spain, on the Isle of Pheasants, when Louis XIV., accompanied by the Queen-Mother of France, received the Infanta Maria Teresa for his wife. The pomps and rejoicings were worthy of the two most luxurious courts of Europe, and all these, as well as the provision for the royal households, were superintended by Velasquez. That week upon the Isle of Pheasants furnished many scenes worthy the pen or pencil of the poet and artist. Stirling says that the life of Velasquez was shortened by the fatigues of his office. Certain it is that he arrived in Madrid, on the 26th of June, much fatigued with his journey; that his health gradually failed, and he died on the 6th of August. He was buried with magnificent ceremonies in the ch. of S. Juan, which was destroyed by the French in 1811. His wife survived him but eight days, and was buried in the same grave. The character of Velasquez was rare, and happy in its combination of freedom from jealousy, power to conciliate, and sweetness of temper, with strength of will and intellect, and steadfastness of purpose. Stirling says, "He was the friend of Rubens, the most generous, and of Ribera, the most jealous, of the brethren of his craft; and he was the friend and protector of Cano and Murillo, who, next to himself, were the greatest painters of Spain. The favorite of Philip IV., in fact, his minister for artistic affairs, he filled this position with a purity and a disinterestedness very uncommon in the counsellors of state; and to befriend an artist less fortunate than himself was one of the last acts of his amiable and glorious life." Of the portraits of Velasquez, the most youthful is in the picture of the "Surrender of Breda," painted about 1646; and the most authentic, that in the "Maids of Honor," 1656. In the Royal Gall. of Madrid there is no separate picture of Velasquez. Florence has two, Munich one, and in the Coll. of the Earl of Ellesmere there is another, of which there is a copy in the Louvre. The following list gives the names of his most important pictures, and the places where they are at present:—

The Water Carrier of Seville.	Apsley House.
Boar Hunt at the Pardo.	National Gall.
The Adoration of the Shepherds.	" "
Los Borrachos, or the Topers; 1624.	Madrid Gall., Royal Mus.

Las Hilanderas, or the Spinsters.	Madrid Gall., Royal Mus.
The Coronation of Our Lady.	" " " "
Adoration of the Wise Men.	" " " "
Christ on the Cross.	" " " "
S. Anthony the Abbot and S. Paul the first Hermit.	" " " "
The Forge of Vulcan.	" " " "
The Surrender of Breda.	" " " "
Las Meniñas.	" " " "
Mars.	" " " "
Mœnippus.	" " " "
Æsop.	" " " "
Eight different Portraits of Philip IV.	" " " "
And many others, making in all sixty-five by Velasquez in this Gall.	
Christ and the Disciples at Emmaus.	Louvre.
Two pictures of S. Peter, half-length.	"
S. John, half-length.	"
Sketch of S. Anthony the Abbot, and S. Paul.	"
S. Isidore the Laborer.	"
Two Portraits of Philip IV.	"
Two Portraits of Queen Isabella of Bourbon.	"
Queen Mariana of Austria.	"
Landscape, Woodlands at Sunset.	"
The Old Alameda of Seville.	"
Several other Portraits.	"
The Family Picture of Velasquez.	Vienna, Imperial Gall.
Portrait of Philip IV.	" " "
The Infant Don Balthazar Carlos.	" " "
Two Portraits of Infantas.	" " "
Card. Rospigliosi.	Munich, Pinakothek
Young Man in a Black Dress.	" "
Man in Armor.	" "
Two Busts of Men.	" "
Beggar Boy.	" "
The Count of Olivares.	Dresden.
Two Peasants seated at a Table with Flasks and Glasses.	St. Petersburg, Hermitage.
Philip IV., bust.	" " "
Duke of Olivares, bust.	" " "

Innocent X., Study of the Head.	St. Petersburg, Hermitage.
Old Man with a White Beard.	" " "
Head of a Peasant.	" " "
Peasant Boy laughing.	" " "
View of Saragossa.	" " "
View of the Harbor of La Caracca.	" " "
A Thatched Hut, by a Roadside.	" " "
Philip IV. on Horseback.	Florence, Royal Gall.
Two Portraits of Velasquez.	" " "
Man; half-length.	Pitti Pal.
The Duke of Olivares.	The Hague, Gall. of the King.
Girl in a Green Dress.	" " " " " "

ENGRAVINGS AFTER VELASQUEZ.

Engraver, AMETLLÉR, Blas. The Water-carrier of Seville.

Engraver, AUDOUIN, Pierre. Las Meniñas, The Maids of Honor.

Engraver, BOUVIER, Charles. Cervantes.

Engraver, CRONTELLE, L. Portrait of the great pirate Barbarossa.

Engraver, FERRERI, Cesare. Portrait of Philip IV.

Engraver, GRUNER, Ludwig. A Shepherd; 1826.

Engraver, LÜDERITZ, Gustav. The Infanta Margarita.

Engraver, PANNIER. Bust of a Young Man.

Velde, Willem van de, the Elder, born at Leyden (1610–1693). The fame of this artist is lost in that of his great son. He was, however, a reputable painter of marine subjects. His early life as a sailor gave him much knowledge of every description of vessel and rigging, and greatly assisted him to excellence in technicalities. In 1675 he went to England, by invitation of Charles II., and remained there until his death.

Velde, Willem van de, the Younger, born at Amsterdam (1633–1707). He was first instructed by his father, and then by the excellent Simon de Vlieger. He passed his early life in Holland, and followed his father to England, where he was much patronized by the crown and by the nobility and amateurs among the gentry. He stands first among Dutch marine painters. He represented the sea under all its changes of storm and calm with the utmost truthfulness. He was perfectly familiar with every rope and all the minute differences in the various kinds of vessels. His aerial perspective, his light clouds, and all his atmospheric effects are picturesque and pure in feeling. His works number 329, according to Smith, and are mostly in Holland and England, very few having been allowed to leave those countries. We have not space to enumerate even the finest of them; they can be well studied in the Amsterdam, Hague,

and Munich galleries. His pictures, when sold in these days, bring enormous prices.

Velde, Adrian van de, born at Amsterdam (1639–1672). This very remarkable painter and etcher was a pupil of Jan Wynants. In similar subjects to those painted by Paul Potter he ranks almost as high as that artist; in landscapes he was one of the greatest masters, and his etchings were almost better than his pictures. All his works are finished with great labor and delicacy; he died in his thirty-third year; he painted many figures and animals in the pictures of other artists; and yet he executed 187 pictures and 26 plates. His earliest known work is dated 1655. His pictures are seen in all large Continental galleries north of Italy, and quite a number are in England. Good impressions of some of his plates are very rare, and cost immense sums. No. 26 was purchased for Baron Rothschild in 1841 for £1125. In 1763 it was sold for £53.

Vendramini, John, born near Bassano (1769–1839). This engraver studied under Bartolozzi. He went to Russia in 1805 and remained two years; when he wished to leave, the Emperor refused him a passport, but by the assistance of friends he escaped. His best plates are after works of the old masters. Among these are excellent ones of the "Raising of Lazarus," by Sebastian del Piombo, "Leda," by Leonardo da Vinci, and the "Vision of S. Catherine," by Paul Veronese.

Veneziano, Agostino. See Musis.

Veneziano, Sebastiano. See Piombo.

Veneziano, Carlo. See Saraceno.

Veneziano, Antonio. Flourished about the middle of the 14th century. His works at the Campo Santo at Pisa, representing the history of S. Ranieri, and the "Miracle of the Loaves and Fishes," at Florence, are his most celebrated works.

Venne, Adrian van der, born at Delft (1589–1662). This painter divided his time between writing and painting. His pictures are seen in the Louvre and Amsterdam Mus. He painted historical subjects in which many of the figures were portraits.

Verboom, Abraham. Flourished 1653. An imitator of Ruysdael. His pictures are good, and may be seen in the Amsterdam and Dresden galleries. Bartsch describes two etchings by this artist which are extremely rare.

Vernet, Claude Joseph, born at Avignon (1714–1789). An eminent French marine painter. He was commissioned by Louis XV. to paint the seaports of France. Fifteen of these are now in the Louvre. His drawing is correct and his finish elaborate, but his figures are stiff and his color monotonous. There have been many engravings from his works. He also executed a few etchings. His Italian seaports, and views near Rome and Tivoli, are among his best pictures. The "Castle of S. Angelo" is in the National Gall.

ENGRAVINGS AFTER THE WORKS OF JOSEPH CLAUDE VERNET.

Engraver, ALIAMET, Jacques. A Storm. A Fog. A Fire in a Seaport by Night. Two sea pieces — the Fisherman, and Return from Fishing. Four — the Four Times of the Day.

Engraver, AVELINE, Francis Anthony. View of a Port in the Levant.

Engraver, AVRIL, Jean Jacques. Fishermen Returning. Travellers in a Storm. The Shipwreck; 1775.

Engraver, BALECHOU, John James. The Storm. The Calm. The Bathers.

Engraver, BAS, James Philip Le. An Italian Seaport. Fishermen going out. Thirteen of the ports of France; after the etchings of Cochin.

Engraver, BENASECH, Peter Paul. Fishermen. Return from Fishing. A Calm at Sea. Morning.

Engraver, BERNE, William. A sea piece.

Engraver, CATHELIN, Louis Jacques. A Waterfall with Fishermen. A set of four Pictures of the Times of the Day.

Engraver, COULET, Anne Phillibert. The Departure of the Boat. The Fortunate Passage. The Fine Afternoon. The Fishermen throwing their nets. Neapolitan Fishermen.

Engraver, DAUDET, John Baptist. The Washerwomen. Corsican Fishermen.

Engraver, DAULLE, John. Four plates; marines and other subjects.

Engraver, DAVID, Francis Anne. Two Views of the Gulf of Venice. Two Views near Dunkirk.

Engraver, DURET, Peter. An Italian Seaport.

Engraver, FLIPART, Jean Jacques. A Sea-storm by Day. A Sea-storm at Night.

Engraver, LAWRIE, Robert. A hard Gale. A Squall.

Engraver, LEMPEREUR, Catherine Elizabeth. A set of six marine subjects and seaports.

Engraver, LERPINIERE, Daniel De. A sea-piece; a Storm. A Calm.

Engraver, MARCENAY, Anthony de Ghuy. Sunset. A View of the Seacoast, with Fishermen.

Engraver, MARTINI, Pietro Antonio. The Pleasures of Summer. A View of Spoletto. A View of Porto Ercole. A View of Avignon.

Engraver, MASQUELIER, Louis Joseph. A View in Italy. A Shipwreck.

Engraver, NICOLET, Benedict Alphontius. A View of Naples. A Shipwreck.

Engraver, OZANNE, Jane Francis, and Mary Jane. Two Views of the Port of Leghorn; *M. J. Ozanne.* A Calm.

Engraver, SCHLICHT, Abel. A Storm and Shipwreck. A Calm.
Engraver, VEAU, John le. A View of Montserrat. The Fishermen.

Vernet, Antoine Charles Horace, called Carle Vernet. Born at Bordeaux (1758–1835). Son of the preceding, and father of Horace Vernet. It is said that when dying he exclaimed, "C'est singulier comme je resemble au grand Dauphin, fils de roi, père de roi — et jamais roi." He was celebrated for his good nature, wit, and brilliant repartee. He was a battle painter. His horses were his *chefs-d'œuvre*. The "Battle of Marengo" and the "Morning of Austerlitz" were his best works. For them Napoleon gave him the Cross of the Legion of Honor; he was also a Chevalier of the Order of S. Michael, and a member of the Institute of France.

Vernet, Émile Jean Horace, born in the Louvre (1789–1863). Pupil of his father. At fifteen years of age he maintained himself by his own drawings. In 1814 Napoleon decorated him with the Cross of the Legion of Honor, on account of his gallant conduct at the Barrière of Clichy, where he and Géricault served in a regiment of hussars; before his death he became a Grand Officer in that Order. In 1826 he was made a member of the Institute, and in 1828 was Director of the French Acad. of Arts at Rome. He was seven years in Rome, and there executed his best works. He also travelled to Algiers, Egypt, Syria, the Holy Land, Russia, and England. He was everywhere honored by the attentions of those in the loftiest positions, and died full of honors and years. His powers of painting were simply marvellous; it is said that many of his works were completed *alla prima*, without retouching. He painted a variety of subjects. At the Exhibition of 1855 he displayed twenty-two pictures, the most important being battle scenes. He painted some fine portraits and good *genre* subjects, such as an "Arab Camp Scene." There is no doubt that the excellence of Vernet has been overestimated in many directions, but his wonderful memory, his power of representing what he remembered, and his facility of execution, are all worthy of remark.

Veronese, Paolo. See Cagliari.

Veronese, Alessandro. See Turchi.

Verrochio, Andrea (1432–1488). An important follower of the sculptor Donatello. He was first a goldsmith, then a painter; but sculpture was his best loved art. His execution was careful and finished; his nude parts are truthful but without grace; his draperies are often in small, crumpled folds. His best works are the "David," in the Mus. of the Bargello; a bronze Genius pressing to itself a dolphin, on a fountain in the court of the Palazzo Vecchio; and the equestrian statue of Colleoni, in front of the ch. of S. Giovanni e Paolo, at Venice. The group of "S. Thomas examining the Wounds of Christ," at Or San Michele, belongs to his latest manner, and is powerful in expression, though the drapery remains indistinct and faulty.

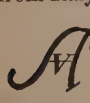
Verschuring, Henrik, born at Gorcum (1620–1690). He painted military subjects, banditti, etc., in a pleasing style. He executed four etchings which are very rare; they represent a battle, some travellers, and two sets of dogs.

Vertue, George, born in London (1684–1756). This very eminent line engraver has preserved for us many venerable antiquities as well as a large number of portraits. He excelled in engraving the pictures of Sir Godfrey Kneller, and was much patronized by the nobility on account of his power of preserving the distinguished air of the lords and ladies whose pictures he reproduced. His works are very numerous.

Victor, Jan. Almost nothing is known of this master. He painted Biblical subjects in the manner of Rembrandt. They are dated about 1640–1650. They are in good collections, and are often very excellent in pencilling, chiaro-scuro, and color.

Vien, Joseph Marie, born at Montpellier (1716–1809). He is called the regenerator of painting in France. He was the teacher of David; his merit was more in his technical qualities than in his whole manner. He was prolific in pictures of religious and profane subjects. His works are in large numbers in the churches and collections of Paris.

Vigarny, Felipe de, called Felipe de Borgoña, because his father was a Burgundian. Born at Burgos; died at Toledo, 1543. In 1502 he had been called to Toledo by Card. Ximenes, to superintend the erection of the high-altar of the Cath. For this he executed historical bas-reliefs and portraits. At Granada he constructed the high-altar for the Royal Chapel of the Cath. The colored wooden bas-reliefs which represent the "Surrender of the Alhambra," and the "Baptism of the Moslem," are attributed to Vigarny. He returned to Toledo, probably, to execute the monument of Ferdinand and Isabella. His last work was upon the choir of Toledo Cath. This he did in conjunction with Berreguette. Until the return of the latter from Italy, Vigarny was esteemed the best sculptor in Spain.



Villamena, Francesco, born at Assisi (1566–1626). This designer and engraver is supposed to have been a pupil of Cornelius Cort. His drawing was correct and his heads expressive, but his light was too generally diffused; this weakens and gives an unfinished appearance. His prints are numerous.

Villavicencio, Don Pedro Nuñez, born at Seville (1635–1700). A nobleman who gave much time to painting, and particularly excelled in representing ragged boys. A large work in the Royal Gall. of Spain represents two boys wrangling over their dice, in the foreground; there is a landscape background, and other figures.

Vinci, Leonardo da, born at the Castle of the Vinci, in the lower vale of the Arno, in 1452. He was a natural son of Pietro

da Vinci, but lived always in his father's family, and was treated with the same consideration as his other children, not only by his father, but by his uncle, Francesco da Vinci, who left him a share of his property. He was a person of wonderful talents, a fine mathematician, well skilled in mechanics, an able architect, a poet, and a musician. In addition to these attainments he had great personal beauty, and excelled in all manly exercises. He was also fond of gayety and luxurious living, and was, in short, the brilliant *good fellow* of whatever company he was in, and his reputation early extended over all Italy. In spite of his various other acquirements painting was his favorite pursuit, and the one to which he most applied himself. His father placed him under the instruction of Andrea del Verocchio, an eminent master of his time. He soon perceived the extraordinary ability of his pupil, and tradition relates that soon after Leonardo became his scholar, being employed to paint the "Baptism of Christ," he gave him a portion of the work to do. An angel painted by the youth so far excelled the master that he resigned the pencil forever, "enraged that a child should know more than himself." From this time Leonardo devoted himself to the different branches of the art he loved, but with some want of steadfastness. He went much into society, lived extravagantly, keeping a retinue of servants, and a sumptuous equipage. He was also at times diverted by his love of the sciences, sometimes making astronomical observations, sometimes studying natural history and botany. His numerous scientific writings show with what industry he must have worked. Two projects, of the many which he contemplated, deserve notice. One was the lifting of the Cath. of S. Lorenzo by means of immense levers; the other was to form a canal of the Arno as far as Pisa. Vasari relates that one of the *Contadini* on his father's estate brought to him a piece of wood from a large fig-tree, desiring to have something painted on it. Leonardo, after considering, determined to try what effect he could produce with the horrible, and collected serpents, lizards, and other obnoxious animals, from which he painted a monster so horrid that it seemed to infect the atmosphere about it. When it was finished he called his father, who was so much frightened that he turned and ran away. Leonardo was quite satisfied with his work, which was sold to a merchant for the large sum of 100 ducats, and soon after purchased by the Duke of Milan for three times that sum. It was called the "Rotello del Fico." Da Vinci was able to remember a peculiar face he had seen, and on his return home could draw it from memory as well as if it had been present. He was in the habit of inviting people from the lower orders to his house, amusing them, and sketching their faces. In this way he produced the most ridiculous caricatures, which were, at the same time, good likenesses. He sometimes showed them to the originals. For the sake of his

studies he went so far as to accompany criminals to the place of execution; in short, he neglected no means for perfecting himself in his art. After a time Leonardo became anxious to secure some fixed salary for himself, and wrote to the Duke of Milan, Ludovico Sforza, called Il Moro, offering his services to that prince. Matters were arranged, and his salary fixed at 500 scudi, besides various immunities, and the privilege of receiving the price of pictures not executed by the order of the duke. The time of his going to Milan is a matter of doubt, as the dates given by various authorities range from 1487 to 1494. This Duke of Milan, although a regent, governed with absolute power, and had gathered about him talented men for the instruction and amusement of his nephew. He fully appreciated Leonardo, and knew something of his talents from the "Rotello del Fico." Leonardo, for his part, found himself in a most pleasing situation. Surrounded with brilliant and congenial men, leading a gay life, he soon became a favorite of the Duke, who was a great lover of pleasure, and dissolute in his private life. Leonardo could assist him in all things, by advice at his council, by plans for the adorning of his city, by music and poetry in his leisure hours, and by painting the portraits of his favorite mistresses. His first public work at Milan was the equestrian statue of Francesco Sforza, the First. At this time he also painted the portraits of Cecilia Gallerani, and Lucretia Crevelli, two favorites of the Duke. These portraits were both celebrated and admired, and the latter is believed to be now in the Louvre. Il Moro proved the estimation in which he held Leonardo by choosing him to be the founder and director of an academy which he had long wished to establish, the purpose of which was the bringing together of men of letters and skilful artists. It was called the "Academia Leonardi Vinci." Leonardo was also made superintendent of all the fêtes and entertainments given at the court of Milan, and the Duke employed Leonardo in the great undertaking of bringing the waters of the Adda from Mortesana to Milan, a distance of nearly two hundred miles, a work which he accomplished to the wonder and astonishment of all Italy. In 1494, Charles VIII. invaded Italy, and went to Pavia, where Il Moro entertained him magnificently. Leonardo had much to do here, but he found time to study the anatomy of the human body under Marc Antonio della Torre. Da Vinci was accustomed to draw the different portions of the human frame in red chalk, while his instructor would describe them most minutely. Some of these drawings are preserved in the Royal Library in London. Leonardo also made himself a favorite of the French King. Not long after this Il Moro became the established Duke of Milan. He now had more leisure for the cultivation of literature and art, and his court became what that of Florence had been under Lorenzo de' Medici. Leonardo's life at the court of Milan was most agreeable, but it was

detrimental to him as an artist, and few works, comparatively, can be attributed to this time. At length the Duke, desirous of perfecting some work of art which should perpetuate his name and enrich his capital, commanded Leonardo to paint the "Last Supper" on the walls of the Refectory in the Dominican convent of the Madonna delle Grazie. It is not precisely known when he commenced this great picture, but it must have been about 1497. During the

JOHN, PETER, AND JUDAS. BY DA VINCI.

From the "Last Supper," in the Refectory of S. Maria delle Grazie, Milan.

progress of this work the artist encountered many difficulties, among which the impatience of the prior for its completion was most aggravating. He was at length silenced by the declaration of Da Vinci that he had sought everywhere, in the prisons, and among the lowest people, for a model for the Judas, and he could see no way in which to satisfy the haste of the prior but that of allowing him to sit for the picture of the traitor. The Duke was much amused at this, and Leonardo relieved, but he had too much honor to have

acted upon this thought in any case. Da Vinci had been always in the habit of carrying a sketch-book in his girdle, and was much assisted by the sketches he thus secured. The Cenacolo has been made so well known, by the engraving of Raphael Morghen, that it needs no description; and the picture itself is in such a state of decay that one who has read of it, seen the engraving, and imagined its beauties, can have little satisfaction in looking upon it in its present condition. Many good copies were made of it while it remained perfect, and are scattered throughout Europe. The misfortunes of the Duke of Milan, after the death of Charles VIII., made it impossible for the equestrian statue to be finished, and Leonardo was reduced to absolute poverty. He did not immediately leave the city of his patron, but waited, hoping for better days. In the end Il Moro was imprisoned in France, and the artist returned to Florence. Here he was received with great respect and kindness, but was obliged to accustom himself to the simplicity of the Republic, in place of the luxurious extravagance of the court of Milan. He was immediately enrolled in the list of the artists employed by government, and his pension enabled him to keep a comfortable establishment, with his friend Paciolo, and his pupil Andrea Solaino. After remaining a short time in Florence he travelled over the greater part of Italy, and in 1503, having returned, he engaged to paint one side of the council hall in the Palazzo Vecchio. Michael Angelo was employed to make designs for the same purpose, and from this circumstance arose the jealousy of these two great masters. The paintings were never done, and even the cartoons were destroyed. The subject of Da Vinci's was the "Defeat of Nicolo Pici-nino." That of Michael Angelo was called the "Bathing Soldiers." These cartoons were shown in the Medici Pal. for a time, and Raphael came to Florence in order to study them. We have no account of any works of consequence by Da Vinci after the painting of the cartoon. In 1507 he acquired the friendship of Louis XII. who appointed him his painter. But Leonardo did not go to France at that time. In 1514, attracted by the fame of the court of Leo X., although somewhat broken in spirit and advanced in years, he went to Rome. He was kindly received by the Pope, and painted a "Holy Family," into which he introduced the portrait of a young lady, probably the sister-in-law of the Pope. This picture was so wonderful in its execution that the Pope employed him in an important work; but he was not treated in Rome as he had been at Milan, or with the consideration which his reputation demanded. Some criticisms which the Pope had made upon him came to his ears, and he resolved to leave the city, in which he had never been happy. Francis I. succeeded Louis XII., and was attempting to draw around him men who were eminent in politics, science, and literature. Leonardo resolved to go to him, and set out for Pavia where he then was. He was received by the

King with every mark of favor, and from that time Da Vinci considered himself as belonging to the French court. In 1516 he went to Paris, where he met with a reception equal to his merits, and everything was arranged for his comfort and pleasure. But from this time his health began to fail, and it is not probable that he painted anything in France. At the time of his death he had accompanied the court to Fontainebleau, and expired in the arms of the King,[1] in the seventy-fifth year of his age. This is the account given by Vasari, and confirmed by contemporary writers. It is supposed that he left many literary works. A good part of these had been written for the Acad. in Milan, and many of them are preserved in the different libraries of Europe in manuscript form. His letters and other writings are easily recognized, as he wrote from right to left. His best known work is the "Trattato della Pittura," which has been translated into English. As an engineer, his canal of the Martesana was sufficient to establish a reputation. As an artist he may be called the poet of painters. His works combined grandeur of design, and harmony of expression, with minute finish, and if he was surpassed by those who followed him, it should be remembered that it is easier to advance in a path once opened, than to discover the path. Personally he was very much beloved. Living in a time of great intrigue and gallantry, possessed of attractive person, talents, and accomplishments, his general conduct was marked by propriety and morality. He seldom painted nude figures. When he did so their attitudes were modest, and his pictures free from all indecency. He had advanced the progress of science, was a generous patron and affectionate friend, and seemed scarcely to desire anything beyond the advancement of art. There are good reasons for believing that, in addition to his other works, he sometimes etched, or engraved on copper. In the British Mus. are the following, two of which are thought to be undoubtedly his work: —

The Bust of a Young and Beautiful Female.

Study of Heads of three Horses.

A large print of a lady in a rich dress.

Of the works of Leonardo which remain, the "Last Supper" is, of course, the greatest. Besides this there are many excellent originals at Milan and in the surrounding country. In the Ambrosian Gall. at Milan is a series of very interesting small works. Among them are the portraits of Ludovico and his wife, in oil. It has been difficult to decide which are the pictures of Leonardo, and which those of his pupils, but the following are called those of the master: —

In the Louvre, S. John the Baptist, half-length; the Virgin and Child, with S. Anne; a group known as "La Vierge aux Rochers;"

[1] Not well authenticated.

Portrait of a Woman, bust; Portrait of Mona Lisa, called "La Joconde;" and a Bacchus.

In the Gall. of the Hague is a picture called a "Charity," which is supposed to have represented a Leda, and to have been painted over from motives of decorum.

In the Gall. of the Uffizi is a large "Adoration of the Kings," so unfinished that it may be called a cartoon.

In the Sciarra Pal., at Rome, is a picture of "Modesty and Vanity," which is very beautiful. One of the best old copies of the "Last Supper" is in the Royal Acad. of London. It was made by Marco d'Oggione, about 1510, and must give a good representation of the picture in its original state.

ENGRAVINGS AFTER THE WORKS OF DA VINCI.

Engraver, BENAGLIA, Giuseppe. Madonna and Child, with a Lamb and S. Anne.

Engraver, BERNARDI, Jacopo. The Virgin nursing the Child, who holds a Pigeon in one Hand. Same subject, different engraving.

Engraver, BLOT, Maurice. Vanity; from the picture of Vanity and Modesty.

Engraver, BRIDOUX, François Eugene Augustin. La Belle Ferronière. La Belle Ferronière, another engraving.

Engraver, CAMPANELLA, Angelo. Vanity and Modesty.

Engraver, DESNOYERS, Louis Augustin Boucher. La Vierge aux Rochers.

Engraver, EDELINCK, Gerard. Combat of four Horsemen for the Standard.

Engraver, FELSING, Jacob. Mater Dolorosa.

Engraver, FORSTER, François. La Vierge au Bas-relief.

Engraver, FRANCK, Joseph. The Madonna with a Flower.

Engraver, GARNIER, François. La Vierge aux Balances. Bacchus.

Engraver, JANOTA, John George. Christ bearing his Cross.

Engraver, JUSTER, Joseph. Virgin and Child, both holding Flowers.

Engraver, LEROUX, Jean Marie. Leda.

Engraver, LONGHI, Giuseppe. Madonna di S. Onofrio.

Engraver, MARRI, Giuseppe. Madonna di S. Onofrio.

Engraver, MASSARD, J. B. Raphael Urbain. La Gioconda.

Engraver, MICHEL, Jean Baptiste. La Gioconda, undraped.

Engraver, MORGHEN, Rafaello. The Last Supper. Head of Christ. Leonardo da Vinci.

Engraver, MÜLLER, John Gotthard von. S. Catherine, with two Angels; probably by a pupil of Leonardo.

Engraver, REINDEL, Albrecht Christoph. Madonna of Count Schönborn at Pommersfelden.

Engraver, RICCIANI, Antonio. Magdalene.

Engraver, ROMANET, Antoine Louis. La Colombine, also called Flora.

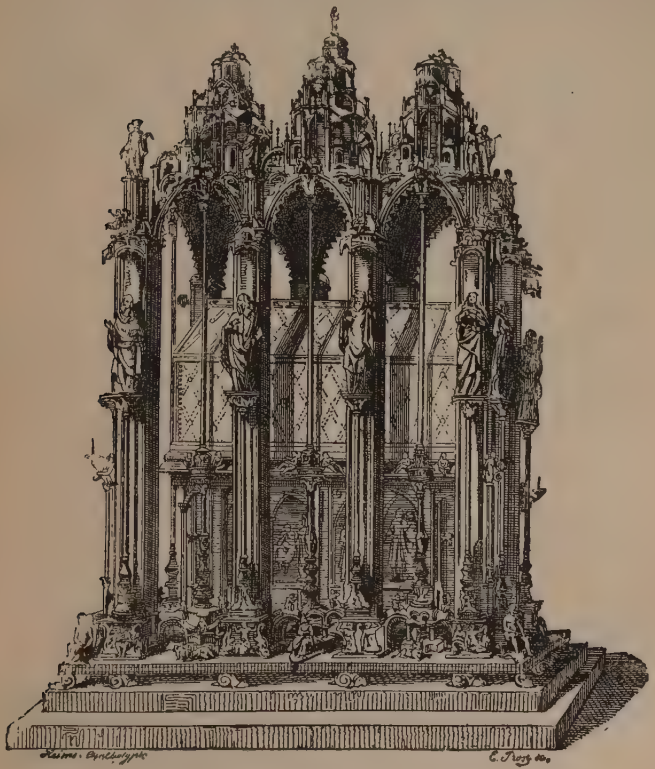
Engraver, STEINMÜLLER, Joseph. Virgin and Child with SS. Catherine and Barbara.

Vinckenboons, David, born at Mechlin (1578–1629). A painter of landscapes and scenes from peasant life. An imitator of the Breughels. His works are seen in German galleries, but little can be said in their praise.

Vischer, Hermann. In 1457 this old sculptor carved the small figures of the Apostles on the font in the ch. of Wittenberg.

Vischer, Peter. Son of the preceding, and far more important. He was admitted as a master in 1489. Five years later he was summoned to Heidelberg, together with Simon Lamberger, to assist the Elector Philip with his advice and skill. We know nothing of what he did there. Peter was assisted by five sons; Peter, admitted a master in the thimble trade in 1527, Hans, called "the caster," Hermann, who went to Italy and brought home models and designs, Jacob, and Paul. The father, Peter, died in 1529, and his sons probably did not survive him more than eleven years. The most that can be known of the life of Peter Vischer is the artistic progress which is revealed by the monogram and dates which he placed upon his works; but these tell a full tale of thought, study, industry, and the growth which is their reward. His earliest known work is the monument of Archbishop Ernst in the Magdeburg Cath.; it belongs to 1495, and that of Bishop Johann, in the Cath. at Breslau, was done in the next year. These works are the legitimate products of the Nuremberg school. They are like Wolgemuth and Krafft, and yet there is a beauty in them, and a power, which foretells his future excellence. This is especially true of the Apostles on the sides of the sarcophagus at Magdeburg. From the completion of these monuments we are without the knowledge of his works for ten years. During this time he must have studied hard, as is seen in the elevation of his powers as displayed in the great work of his life, the Tomb of S. Sebald, at Nuremberg. He was engaged on this from 1508 to 1519. The bones of the patron saint were enclosed in a sarcophagus of the Middle Ages, and the task set our sculptor was to erect a fitting tomb for these honored relics. All his powers were given to it, and the result is one of the finest monuments of the plastic art of his age. The plate given shows its form. There is the abundance of ornament which marked the manner of the 15th century, but examination reveals distinctness and beauty in every detail, and a fitness is observed in every part; for example, if we compare the statue of the saint and that of Vischer himself, how accurately is each suited to its subject. The saint in his flowing drapery and full beard, with his pilgrim's staff and the model of the church, ad-

vances like an ideal statue of the holy son of a king, such as he was said to be. It expresses power, but it is the power of the unseen. The artist, on the contrary, with his leather apron, round cap, and realistic German face, speaks of a will to do, and a power to execute, founded largely on the strength so well expressed in his robust figure. The four reliefs illustrating scenes from the saint's life are on the



TOMB OF S. SEBALD. BY P. VISCHER.
At Nuremberg.

substructure upon which the sarcophagus rests; they are in the purest style of relief of his time. All this is in the centre of the monument, which is surrounded by eight pillars supporting a baldachin of Romanesque style; between the pillars are graceful candelabra, and the whole rests on the shells of snails. It is a beautiful combination of the decorative and Gothic styles. But the chief beauty of all is in the figures of the Apostles which are placed upon

the pillars. They are slender in proportion, gracefully draped, and bearing their appropriate emblems; the expression of each wonderfully suited to the character, and the whole perfectly free from the realism of his earlier works. Above these are twelve figures of Prophets and other Biblical personages; Perseus and Hercules appear among the lower figures, while Strength, Moderation, Prudence, and Justice are also personified. The centre and highest dome (of which there are three) is crowned by a figure of the Infant Christ. Besides all these the various ornamental designs in different parts are almost innumerable; there are harpies, sirens, satyrs, fauns, and the richest abundance of fantastic and natural life. Lübke says, "Never has a work of German sculpture combined the beauty of the South with the deep feeling of the North more richly, more

RELIEF FROM THE TOMB OF S. SEBALD. BY P. VISCHER.
At Nuremberg.

thoughtfully, and more harmoniously." Vischer and Ghiberti seem to have breathed the same spirit of purity and noble feeling. We have given so much space to this description that we can only name his later works, and say that they are of the same pure style, with occasionally more exquisite finish. They are two casts of a relief of the "Crowning of the Virgin," in the churches of Wittenberg and Erfurt; a relief of "Christ meeting the Sisters of Lazarus," in the Cath. of Ratisbon; a relief of the "Entombment," in the Ægidienkirche at Nuremberg; a monument to Card. Albrecht von Brandenburg, in the ch. at Aschaffenburg, and a monument to the Elector, Frederick the Wise, in the castle ch. of Wittenberg. No other works are authentically known to be his; some others are in dispute, and by many believed to be either entirely or partly by his hand. His sons,

Hermann and Johann, executed a few monuments which are not equal to the works of the father, yet partake largely of his style.

Visscher, Cornelius, born at Haerlem (1610–1670). An eminent engraver, whose prints are somewhat numerous and very much esteemed. Proofs of the best are very rare and expensive. He studied under Peter Soutman. His engravings after his own designs are better than those after other masters. The portrait of Gellius de Bouma, the "Pancake Woman," and the "Rat Catcher" are very perfect.

Visscher, Jan. Flourished about 1650. Younger brother of Cornelius, and a good engraver, whose plates are well esteemed. He used the point more than the former, and his manner of etching is very picturesque. There were several other less important engravers of the same name and family.

Vite or **Viti, Timoteo della,** born at Urbino (1470–1523). He executed some pleasing pictures before he joined the school of Raphael, but under his influence he acquired new grace. A "Magdalene," in the Bologna Gall., is very attractive; his works are rare. He was also distinguished as a miniature painter.

Vivares, Francis, born at Montpellier (1712–1782). This engraver is especially distinguished for his fine engravings after the landscapes of Claude Lorraine.

Vivarini, Antonio. This artist is called Da Murano, from the island of that name. He flourished about the middle of the 15th century. His pictures are soft, and well blended in color. Bartolommeo was probably a younger brother. His works are seen in the churches of Venice; their chief excellence is the expression of his sacred figures. Luigi was a still younger man of the same family. His works are much better than those of the elder Vivarini; they are seen frequently in Venice, and a Madonna enthroned, with several saints, is in the Berlin Museum.

Vlieger, Simon de, born at Amsterdam. Flourished 1635–1650. His best works are very excellent. A cabinet, Munich Gall., representing a storm at sea, is a masterpiece. His works did not receive the praise they merited for a long time; now he is reckoned among the good masters in his branch of painting. His views often include landscape and water. They are in the Louvre, Amsterdam, Dresden, and Munich galleries, and some are in England. Bartsch gives a list of twenty excellent etchings also by this master.

Vliet, Hendrik van (1608–1659). A few pictures of this artist are known. He painted the interiors of churches and *genre* subjects by lamplight.

Vois, Ary de (1641–1698). An artist especially remarkable for his minute finish. His works are in several large Continental galleries.

Volpato, Gio., born at Bassano (about 1738–1802) This en-

graver is chiefly distinguished for his set of colored prints from the works of Raphael in the Vatican. He also made a set of the most remarkable views near Rome, and did other considerable works.

Volterra, Daniele da, real name Ricciarelli (1509–1566). The best scholar of Michael Angelo. He made himself distinguished by his grand "Descent from the Cross," in the Trinità de' Monti, at Rome, which has become one of the well-known pictures to all the world. Other works of his are a "Baptism of Christ," in S. Pietro in Montorio, Rome; a double picture of "David and Goliath," giving two points of view, in the Louvre; it is on slate, and was long attributed to Michael Angelo; a "Massacre of the Innocents," in the Uffizi, is also a very celebrated work of his.

Vorsterman, Lucas, the Elder, born at Antwerp about 1580. This eminent engraver first studied painting under Rubens; in later times no engraver so perfectly reproduced the works of that master as did Vorsterman. He was a wonderfully skilful artist, but when he attempted to reproduce the works of Raphael, he did not succeed in giving their delicate beauty; his work was better suited to Rubens and Caravaggio. He went to England and remained eight years, and made some excellent prints after the portraits of Vandyck.

Vos, Martin de, born at Antwerp (1531–1603). The best pupil of Frans Floris. He also studied under Tintoretto at Venice, and on his return to Antwerp established a school. The Antwerp Mus. has a series of his works. In color and dramatic effect he sometimes seems to have been the forerunner of Rubens. His muscular exaggerations are less marked than those of Floris, and his finish is careful; yet he is cold in feeling, and mannered in motive.

Vouet, Simon, born at Paris (1590–1649). He seems to have formed his style from Caravaggio and Paul Veronese. He travelled much, made a great reputation, and was appointed President of the Acad. of S. Luke, at Rome. In 1627 he was called home by Louis XIII., and apartments in the Louvre were assigned to him. He can scarcely be called anything but a *machinist*. Among his pupils were some of the best French painters, Le Brun, Le Sueur, Pierre Mignard, Dufresnoy, etc.

Vries, Adrian de. This sculptor was a pupil of Gio. da Bologna, and carved the Hercules fountain at Augsburg, in 1599.

W.

Wagner, Hans, called Hans von Kulmbach, died 1540. Pupil of Albert Dürer, to whose style he faithfully adhered. His best works are in Nuremberg, and are very remarkable. The Munich Gall., and the Städel Institute, at Frankfort, have a few of his pictures.

Waldo, Samuel, born in Windham, Connecticut (1783–1861).

After sundry ups and downs, Waldo went to London in 1806, where he was befriended by West, Copley, and Fulton, and painted many portraits. After his return to America he met with good success, and some of his pictures are in the City Hall, New York, and some in the Gall. of the Historical Society of that city.

Walscapelle, Jacob. Flourished about 1670. Nothing is known of him except his name and the dates on his admirable flower pieces, which are in the manner of De Heem. His works are rare.

Ward, James, born in London (1769–1859). The best animal painter of England. His picture of an "Alderney Bull, Cow, and Calf" is only rivalled by such works as Paul Potter's "Young Bull," at the Hague. It is said that Ward painted it in emulation of the last-named work. It was done in 1820–1822, and is in the National Gall.

Waterloo or **Waterlo, Anthony,** born at Utrecht (it is supposed) about 1618. There are a few paintings called by his name, but it is a matter of doubt if any are positively known. It is said that he was a good painter, but his fame rests on his etchings. They are very much esteemed. Bartsch has minutely described 136, and Weigel and the Messrs. Smith have followed up the inquiry, and added somewhat to the information of Bartsch. Among them all the following are especially admired:—

A set of six upright Landscapes, among which is the celebrated "Water-mill."

A set of six Landscapes with subjects from Fables; such as "Apollo and Daphne," the "Death of Adonis," "Pan and Syrinx," etc.

A set of six Landscapes, with subjects from the Old Testament.

Watteau, Antoine, born at Nogent-sur-Marne (1684–1721). This distinguished artist enriched the world of pictures with much cheerful beauty in his fêtes-champêtres and merry out-of-door scenes, and gave us the best ideas of the court life, dress, and manners of the time of Louis XIV. His aims as an artist were not high, and he accomplished the task he set himself, in a manner that entitles him to a good rank among painters. His color resembles that of Paul Veronese.

ENGRAVINGS AFTER THE WORKS OF WATTEAU.

Engraver, AUDRAN, Benoît, the Younger. Dance of Peasants.

Engraver, CARS, Laurent. Fêtes Vénitiennes.

Engraver, COCHIN, Charles Nicolas, the Younger. La Mariée de Village.

Engraver, MOYREAU, Jean. La Collation.

Engraver, SCOTIN, Louis Gérard. Les Plaisirs du Bal.

Weenix, Jan Baptist, born at Amsterdam (1623–1660). This remarkable animal painter was solid in his execution, brilliant in lighting, and clear in chiaro-scuro; occasionally he was gaudy, but all in all he was the most eminent of the group of Dutch painters to which he belonged. Some of his best works are seen in the Munich cabinets. A Seacoast with a repulse of Turkish pirates, in the Louvre, is noticeable for its lighting.

Weenix, Jan, born at Amsterdam (1644–1719). Son and pupil of the preceding. His works mostly represent dead animals, life-size. He especially excelled in dead hares, and these are the pictures on which his fame rests; they are frequently painted with birds and other game, and rarely a living dog is introduced. His masterly works are at the Louvre, Munich, Hague, Amsterdam, and Berlin galleries.

Werff, Adrian van der, born near Rotterdam (1659–1722). This artist pursued the ideal in the midst of the realistic school of his country, and became famous by his works. His execution was wonderfully smooth, his forms were beautifully elegant, but his grouping is artificial and unpleasant, his whole tone cold and heavy, with a lack of feeling running through all. But his works were much admired, and he could not find time to execute the orders he received. His figures are mostly small. Munich is rich in his works, and they are seen in several large galleries.

Werff, Pieter van der, born at Rotterdam (1665–1718). Brother, pupil, and assistant of Adrian. He so often copied the pictures of Adrian, and so adopted his style, that it is sometimes difficult to distinguish between their works. But Pieter was, in truth, much the weaker of the two. Three of his works are in the Amsterdam Mus.

West, Benjamin, born at Springfield, Pennsylvania (1738–1820). The story of his early love for painting, of the gift of a paint box which he received, of his truancy and first picture in his mother's garret, etc., is too well known to be repeated. At eighteen he was established as a portrait painter in Philadelphia. By the kindness of appreciative friends in that city and in New York he was enabled to go to Italy, and at length went to England in 1763. From this time he advanced steadily and received many honors, being made a member of the Academies of Florence, Parma, and Bologna, and finally President of the Royal Acad. of England. He received, instructed, and befriended the young American artists who went to England, and led a life of honorable comfort. He was not intense in his nature, and his experience brought no trials to develop and strengthen his spirituality. His life was one of regular, orderly industry and success. His pictures are a legitimate result of such an experience, and while there is much to admire, while we may be very proud of him as an early American artist, there is nothing in his creations to stir our souls while we regard them, or to make a living recollection when we

turn away. He was highly connected in England; his great-grandfather was the friend of Penn; his father was one of the early champions of emancipation, and his antecedents seemed just fitted to lead up to the kingly favor which he so long enjoyed and which secured to him his baronetcy,[1] prosperity, and happy old age; and if the wide difference between his cottage birthplace and his cathedral tomb (he was buried in S. Paul's) seems at first glance surprising, the knowledge of the path which led from his "cradle to his grave" dissipates our wonder. His rewards were but the just result of the fortunate circumstances which placed them in his way, and his unswerving industry and continuous effort to merit them. His works were very numerous, and have been estimated as high as 3000. Many of his early portraits are possessed by the descendants of those for whom they were painted, and are in different parts of the country. His "Lear" is in the Boston Athenæum; his "Hamlet and Ophelia" in the Coll. of Mr. Longworth of Cincinnati; "Christ Healing the Sick" is in the Pennsylvania Hospital, and the "Rejected Christ" is owned by Mr. Harrison of Philadelphia. But the larger part of his works are in England. There are good portraits of him in America; two are in the Boston Athenæum, painted by Leslie and Allston, and a full-length by Sir Thomas Lawrence is in the Wadsworth Gall., Hartford, Conn. West was the discoverer of the principle of the *camera obscura*, which was suggested to him by watching the effect of the light which came through a crevice in a closed shutter of his sick-room. He had an eminently thoughtful and practical mind, and there is much interest and many useful lessons in the story of his life as presented by his biographer, John Galt.

ENGRAVINGS AFTER THE WORKS OF B. WEST.

Engraver, BARTOLOZZI, Francesco. Cornelia, Mother of the Gracchi. S. Paul at Malta.

Engraver, BASIRE, James. Orestes and Pylades before Iphigenia.

Engraver, DUNKARTON, Robert. Martyrdom of S. Stephen.

Engraver, EARLOM, Richard. Portrait of Thomas Newton, Bishop of Bristol. Portrait of Sir Edward Astley, Bart. Angelica and Medora. Cupid stung by a Bee.

Engraver, GREEN, Valentine. The Stoning of Stephen; very fine; 1776. Raising of Lazarus. Christ receiving little Children. Peter denying Christ. Jacob blessing the Sons of Joseph; 1768. Daniel interpreting Balthasar's Dream; 1777. Nathan said unto David, "Thou art the Man;" 1784. SS. Peter and Paul going to the Sepulchre. Three Maries at the Sepulchre. Alexander and his Physician. Regulus leaving Rome for Carthage. Hannibal vowing Eternal Hatred to the Romans. Marc Antony's Oration on the Death of Cæsar. Agrippina weeping over the Urn of Germanicus. Death of Epaminondas. Death of the Chevalier Bayard.

[1] An honor which he did not accept.

Engraver, HALL, John. William Penn treating with the Indians for the Province of Pennsylvania. Oliver Cromwell dissolving the Long Parliament. Death of Schomberg at the Battle of the Boyne.

Engraver, MICHEL, Jean Baptiste. Cupid stung by a Bee. Alfred dividing his last Loaf with a Pilgrim. Continence of Alfred.

THE SIBYL AND THE EMPEROR AUGUSTUS.
BY ROGIER VAN DER WEYDEN.
In the Berlin Mus.

Engraver, SHARP, William. The Witch of Endor. Alfred dividing his Loaf with a Beggar. Lear in the Storm. Portrait of Samuel Moore.

Engraver, SMITH, Benjamin. Christ healing the Sick. S. Peter's first Sermon.

Engraver, STRANGE, Sir Robert. The Apotheosis of two children of George III., who died in infancy; 1787.

Engraver, WOOLLETT, William. Death of General Wolfe. Battle of La Hogue.

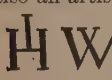
Westmacott, Richard (1799–1872). This sculptor and writer on art retired from the active duties of his profession several years before his death, but made himself useful as a lecturer and writer. He published "The Handbook of Ancient and Modern Sculpture" in 1864. He was elected an Associate of the Royal Acad. in 1838, and an Academician in 1849. His works are well known. Among them the following may be mentioned: "David holding the Head of Goliath," the "Cymbal Player," the "Guardian Angel," "Go and sin no more," "Paolo and Francesca," and "Resignation."

Weyden, Rogier van der, the Elder. Pupil of Jan van Eyck

born at Brussels; flourished in the first half of the 15th century. He was official painter to the city of Brussels in 1436; in 1449 he went to Italy; he died in 1464, and was buried in the Cath. of Brussels. He is remarkable among the painters of his time, but his devotion to positive truth in representation leads him to be tasteless and unattractive; his figures, thin, with long, ill-formed hands and feet, are especially displeasing. He diligently represented the symbolic subjects of the Middle Ages. A goodly number of his works remain, and are in large galleries, where they are easily seen, and we have not space for a description. The most remarkable one is the "Last Judgment," in the Hospital at Beaune; it is the most comprehensive of his remaining works, and adheres strictly to the traditions of his time in arrangement and motive. The Städel Institute, at Frankfort, has the "Virgin and Child, with SS. Cosmo and Damian." The Berlin Mus., the Munich Gall., the Antwerp Mus., and the Hague Gall., all have interesting examples of his pictures. Rogier van der Weyden was also a fine miniaturist. His influence upon the art of his age was equal to that of any other masters, the Van Eycks not excepted Hans Memling was his pupil, and he became the greatest master in Belgium in the next generation.

Weyden, Rogier van der, the Younger. Son of the preceding. He became very rich, was very benevolent, and died at Brussels in 1529. But few works of his are in public galleries; these are at Madrid, Naples, Brussels, and Berlin. A "Descent from the Cross," of his early time, a small altar-piece, is in the Liverpool Institution. His drawing was very careful, and there is much pathos in his representations of the Virgin, in which he especially delighted.

Weyden, Goswin van der. A relative of the preceding, and also an artist. Two pictures by him are in the Brussels Gall.



Wierix or **Wierinx, John,** born in Amsterdam, 1550. The most eminent of the three engravers by this name; the others were Hieronymus and Anthony. John imitated Albert Dürer perfectly, and copied some of his etchings with wonderful exactness. His prints are much esteemed, especially by collectors of the curious.

Wilkie, Sir David, born in Fife County, Scotland (1785–1841). Son of a Scotch clergyman, who was greatly disappointed that his son would be a painter. At fourteen he was sent to Edinburgh to the Trustees' Acad., where he remained five years. In 1804, on his return to his home, he painted the picture called "Pitlessie Fair." The personages represented were mostly the villagers about him; by some critics it is considered a more wonderful piece of character painting than many of his later works. In 1805 he went to London; the first success he made there was the "Village Politicians." Sir George Beaumont bought it and ordered another, and Lord Mulgrave also became his patron. From this time his story is but that

of toil and success. He never became rich, and in 1825 his health failed; he travelled from one country to another, and was everywhere received with great kindness by artists and art lovers. He was particularly impressed with the art of Spain, and evidently changed his manner from the time of his visit there. In 1836 he was knighted. Wilkie was a painter of domestic scenes, but he represented that side of life which calls out our sympathies; unlike Hogarth, he shows us the joys and sorrows of life rather than the ridiculous view of it; he fixes our attention on what we have heedlessly passed by many times. His "Peep o' Day Boy's Cabin" is one of the finest of his later works; it is in the Vernon Coll. of the South Kensington Mus. "Napoleon and the Pope in Conference at Fontainebleau," and "Wellington writing a Dispatch the night before the Battle of Waterloo," were exhibited in 1836. In 1840 he went to the East to collect materials to paint a Scripture scene, and made many sketches, but died before he reached home. He was buried at sea. His pictures and their excellences are too well known to require any word of praise here.

Willaerts, Adam, born at Antwerp (1577–1640). He usually painted coast and harbor scenes; sometimes he represented fairs and festive gatherings. His works have considerable merit and are seen in the Antwerp and Berlin museums.

Wit, Jacob de, born at Amsterdam (1695–1754). A decorative painter of great excellence. His works are seen in the Hôtel de Ville of Amsterdam, which was his most important undertaking. He loved to paint pretty children; these are seen in the Cassel and Dresden galleries.

Witte, Emanuel de, born at Alkmaar (1607–1692). This artist brought to perfection the painting of church interiors. His lineal and aerial perspective, and his chiaro-scuro are admirable, and his broad, free impasto is most excellent. His works are in the Amsterdam and Berlin museums, and in some churches of the former city.

Wohlgemuth, Michael, born at Augsbourg (1434–1519). The chief master of his time, and the teacher of Albert Dürer. His works are very unequal in all except color; this is always clear and powerful. This is accounted for by the fact that he left much to his assistants, and was very capricious in his own labors. His best remaining works are in the Munich Gall. and in the chapel of S. Maurice at Nuremberg. There have been endless discussions about Wohlgemuth as an engraver, and there is nothing conclusive known about it; the best authorities disagree, and it is not yet established whether he engraved or not.

Woodville, Richard Caton, born in Baltimore. When quite young this artist went to Dusseldorf, and in 1847 sent to the New York Art Union "The Card-Players." His works are all representations of homely and familiar subjects. They are seen in a number

of the est private collections in America, and several are known by engravings; among these are "Old '76 and Young '48," "The Card-Players," "The Politicians," etc. He died in London in 1855.

Woollett, William, born at Maidstone in Kent (1735–1785). This artist stands at the head of the best landscape engravers. His works embrace a wide range of subjects. The two most admired are the "Death of General Wolfe" and the "Battle of La Hogue." He was the first one to unite in his plates the three styles of engraving, thereby giving a just effect of light and shadow, and producing most admirable optic illusions. Aquafortis, the burin, and the dry point, all contributed to make up the charming effects of his prints.

Wouvermans, Philip, born at Haerlem (1620–1668). Pupil of Jan Wynants, whom he followed in his landscapes, while he imitated Pieter van Laer in his animals. But in the end he formed an independent manner of his own, which far exceeds any others who have attempted the same subjects. For the mass of light he usually introduces a white horse. He had much picturesque feeling, animation, and tender keeping, with a delicate and spirited touch. His pictures are nearly 800 in number; this speaks for his industry and facility of execution. Among so many it is not strange that there should be great inequalities and much monotony. He had three different manners. The first was characterized by heavy horses and angular figures; this time may be best studied at Dresden. In his second manner the horses are more slender, his touch is firm, and the color warm, clear, and brilliant; the Hague, Dresden, and Louvre galleries have fine specimens of this time. About 1660 he adopted a cool, silvery tone, while his touch was very tender; and a wonderful feeling for keeping adds a peculiar charm to these pictures. The much admired Hawking scene, at Amsterdam, is a fine specimen of this time, and there are many others. His works are seen in all large galleries.

ENGRAVINGS AFTER THE WORKS OF WOUVERMANS.

Engraver, ALIAMET, Jacques. The Spanish Halt.

Engraver, BAS, James Philip le. The Italian Chase. The Milk Pot. The Boar Hunt.

Engraver, BOETIUS or BOECE, Christian Frederick. Sportsmen at the Door of an Inn.

Engraver, BOUTATS, Gaspar. A Sutler's Tent.

Engraver, CHEDEL, Quintin Pierre. A Landscape. Figures and Horses.

Engraver, DANCKERT or DANCKERS, Dancker. A Set of fine Etchings.

Engraver, DAUDET, John Baptist. A Stag Hunt.

Engraver, DURET, Peter. The Country Blacksmith.

Engraver, KOBELL, William. Cavaliers and Horses at the Door of an Inn.

Engraver, LEMPEREUR, Catherine Elizabeth. The Dangerous Forest. The Rural Labors.

Engraver, MAJOR, Thomas. The Manége.

Engraver, MOITTE, Peter Stephen. A Halt of Travellers. The Watering Place.

Engraver, OZANNE, Mary Jane. Two Pastoral Subjects.

Engraver, PELLETIER, Jean. The Travellers. Ladies going to the Chase.

Engraver, PRESTEL, Maria Catherine. Two Landscapes, with Horses.

Engraver, STRANGE, Sir Robert. The Return from Market; one of the first plates he published, engraved at Paris; 1750.

Engraver, VISSCHER, Jan. Several Landscapes, etc.

Wouvermans, Peter (1625–1683). This artist so often closely resembles his brother, that his works are attributed to the elder. But in truth his tone is heavier and his handling less free than that of Philip.

Wright, Joseph, born at Bordentown, New Jersey (1756–1793). His mother, Patience Wright, was in the habit of modelling relievos in wax, and had considerable imitative skill, as some of her works which remain fully prove. The son was instructed by West, and when in England made a likeness of the Prince, who was afterwards George IV. He was sent to Paris to study, and was under the care of Dr. Franklin. Returning to America, he was shipwrecked and cast upon the Spanish coast. He at length reached home penniless. He executed several portraits of Washington, which are no doubt authentic, though inelegant and unideal. He was appointed by Washington as draughtsman and die-sinker at the United States Mint when first established, and in all probability made the first medals and coins ever executed in America. He died of the fearful pestilence which raged in Philadelphia in 1793.

Wynants, Jan, born at Haerlem (1600–1677?). This great landscape painter is only known by his works, for the facts of his history have not come down to us. His pictures have great virtues, but are monotonous and tiresome. He was painfully truthful; truthful in detail, in outline, in everything. His color is clear and bright. He painted figures badly, and in his best works they were done by other artists. He executed with such care that his pictures are not numerous when we consider the length of time he painted; they number about 214. His works are seen in most European collections; they are much liked in England on account of their genuine naturalness.

SHED WITH HORSES. BY PHILIP WOUVERMANS.

X.

Xamete was a sculptor who is known only by the magnificent portal of the Cath. cloister at Cuenca. This was carved between 1546 and 1550, of Arcos stone. It is twenty-eight feet high, supported by Corinthian columns, and ornamented with cupids, tritons, harpies, etc., etc., as well as with statues of Judith and Jael, S. John and the Virgin, and bas-reliefs of the Life of Christ.

Z.

Zachtleven. See Sachtleven.

Zagel, Matthias. Flourished about 1500. He is called by different authors Zatzinger, Zasinger, and Zinck. From the style of his engraving he was probably a goldsmith. If his plates were not dated, they would be thought earlier than those of Martin Schoen. He worked with the graver only, in a neat manner, but so delicately that his plates would not resist many impressions, and after they were retouched the prints were very bad. It is supposed that he worked at Munich. He also painted, and in connection with his pictures was called Martin Zagel. A picture of the Crucifixion, said to be by him, is in the Vienna Gall., and is a simple and excellent work. His prints are very scarce. He usually marked his plates with the letters *M. Z.*, in Gothic character. The following are his principal plates: —

Solomon's Idolatry. 1501.
S. Catherine with the Wheel.
S. Ursula.
S. Christopher bearing the Infant Christ.
Martyrdom of S. Sebastian.
Socrates and Xantippe.
A Cavalier, seated in a Landscape, entertaining his Mistress.
A March of Soldiers, preceded by a Drummer and a Fifer.
A Lover and his Mistress embracing. 1505.
An Assembly of Courtiers, called "The Great Ball."
A Tournament in the Streets of Munich, called "The Great Tournament."

In addition to these, Bartsch mentions the following: —

The Decollation of John the Baptist.
S. Sebastian pierced with Arrows.
S. George encountering the Dragon.
The Martyrdom of S. Barbe.
S. Catherine reading.
S. Margaret holding a Cross.
Meditation on Death; represented by a naked woman standing on a skull and holding a sun-dial.

Zampieri. See Domenichino.

Zeghers. See Seghers.

Zeitblom, Bartholomew. Flourished about 1495. Very little can be told of this painter, but from his works he seems to have been influenced by Martin Schongauer. The Berlin Mus. is the only public gallery in which I find his pictures. A head of S. Anna, No. 561 B., and No. 606 A., are of his best manner, and are delicate in feeling, and warm and pure in coloring.

Zuccaro, Taddeo and **Federigo.** The first of these brothers died at thirty-seven, at Rome, in 1566, and was buried in the Pantheon, near Raphael. Federigo painted in Florence, Rome, France, England, and Spain. He was President of the Acad. of S. Luke, at Rome, and left writings on the arts. The pictures of both are insipid and disagreeably smooth, and yet at times we find something in them which indicates more power than appears. Their historical paintings in the Castle of Caprarola show all these characteristics. The paintings of Federigo in the cupola of the Duomo, at Florence, occasioned this satire: —

> "Poor Florence, alas! will ne'er cease to complain,
> Till she sees her fine cupola whitewashed again."

Zurbaran, Francisco, born at Fuente de Cantos, 1598; died at Madrid, 1662. Pupil of Juan de Roelas, at Seville. He acquired the title of the Caravaggio of Spain, from his imitation of the Italian master of that name. He is one of the first among Spanish painters. His tints were sober and subdued, but also brilliant; and in color he was by no means an inferior artist. His Virgins were rare, and his female saints resembled the ladies of his day. In the delineation of animals he was very successful; and his representations of still-life and drapery were fac-similes of the models from which he painted. He painted historical and religious pictures, portraits, and animals, but his chief excellence was in the representation of monks Stirling says he "studied the Spanish friar, and painted him with as high a relish as Titian painted the Venetian noble, and Vandyck the gentleman of England." He was appointed painter to Philip IV. before he was thirty-five years old, and was a great favorite with that King, who once called him "painter of the King, and king of painters." His portrait is in the Louvre, and represents him a good-looking man, dressed in the extreme of fashion. His finest works are in the Mus. at Seville; and are the allegorical picture called "S. Thomas Aquinas," and three pictures painted for the Carthusians. The Louvre claims to possess ninety-two of his pictures. The Cath. of Cadiz has a fine "Adoration of the Kings;" the Queen of Spain's Gall. his "Labors of Hercules," the "Sleeping Jesus," and two pictures from the life of S. Pedro Nolasco.

APPENDIX.

Aaalst or **Aelst**, Wilhelm or William van. In 1877 the Museum of Antwerp obtained a *chef-d'œuvre* by this painter, called "Dead Nature," for which 8,500 francs was paid.

Aldegrever, Heinrich. At the Hartmann sale in Paris in 1873, a "Portrait of an Old Man," by this master, was sold for £320.

Allegri, called **Correggio**. "The Holy Family," by this painter, in the National Gallery, London, commonly known as "*La Vierge au Panier*," was formerly in the Royal Gallery at Madrid. During the French invasion of Spain, Mr. Wallace, an English painter, obtained it. In 1813 it was vainly offered for sale in England for £1,200. It is painted on a panel, and is 13½ inches high by 10 inches wide. After a time this work passed into the Lapeyrière collection in Paris. In 1825 it was sold at auction in that city, and Mr. Nieuwenhuys, senior, bought it for 80,000 fr., and soon afterwards sold it to the National Gallery for £3,800. Earl Dudley gave £1,600 for a *replica* of the "Reading Magdalen," of the Dresden Gallery.

Allori, Alessandro. A portrait of one of the Medicis, by Allori, was bought for the gallery at the Hermitage, St. Petersburg, from the sale of the collection of King William II., of Holland, for 5,000 florins.[1]

Allston, Washington. At the sale of the collection of John Taylor Johnston, New York, 1876, "Spalatro's Vision of the Bloody Hand" (20 by 32), painted at Cambridge in 1832, sold for $3,900. (See engraving, page 30.)

Apelles. It is said that this Greek painter received a sum equal to 125,000 francs for a portrait of Alexander the Great.

Aristeides. We are told that King Attalus also gave this painter the amount last named for a picture.

Asselyn, Jan. At the Cope sale in London, 1872, a "Landscape, — Booth, and Men carousing," sold for 100 guineas.

Audubon, John James. Since the publication of this book it has happened that I have seen several oil paintings by Audubon which are fine spirited representations of his subjects, and have

1 Florin, about forty-three cents.

an unusual interest from their rarity and the associations connected with them.

Backhuysen, Ludolf. At the Cope sale, London, 1872, a "Sea View — Shipping under weigh," sold for 100 guineas.

Bartolommeo, Fra. At the Northwick sale, Thirlestane House, 1859, "The Virgin, Christ, and S. John" sold for 13,260 fr. At the Hargreaves sale, 1873, same subject, for 220 guineas.

Bega, Cornelius. At the Pierard sale in Paris, 1860, "The Gipsey" (quite small) sold for 1,260 fr.; at a sale in 1869, "A Dutch Musician," for £136.

Bellini, Giovanni. At the Northwick sale, Thirlestane House, 1859, "A Holy Family" (Repose), an early work, realistic, with beautiful background, sold for 7,800 fr.; at a London sale, in 1872, a "Virgin and Child" for 600 guineas.

Beltraffio, Gio. Antonio. At a London sale in 1872, a "Portrait of a Poet" sold for 125 guineas, and a "Portrait of a Lady" for 405 guineas.

Berchem, or **Berghem**, Nicolas. At the Hermitage, St. Petersburg, is "A View in Italy," by this master, which was bought at the sale of the collection of the Duke de Choiseul, 1772, for 11,600 livres. In the same gallery is the "Halte de Chasseurs." This was painted by Berchem in competition with Both for a prize of 800 florins, which had been offered by the Burgomaster of Dordrecht. Berchem gained the prize, and the Burgomaster doubled the sum and bought the picture. Lord Ashburton paid for "Le Fagot" (see page 99) £600. It is painted on panel, and is 15 by 19½ inches. It has been in the Blondel, De Gagny, Marquis de Pange, and Talleyrand collections. At a London sale, 1876, "Herdsmen with Cattle, Sheep, etc., passing a River," sold for £1,207.

Bergen, Dirk Van. At a Paris sale in 1873, "The Farmer," by Bergen, sold for £379.

Berkheiden, Gerit. At a Paris sale in 1869, "An Interior View of a Dutch Town" sold for £200.

Bloot, Peter. At a London sale in 1871, "A Kitchen Scene," by Bloot, sold for £73.

Boccaccino, Boccaccio. In 1870, "The Procession to Calvary," by this old master, was bought for the National Gallery, London, for £300.

Bonifazio, Veneziano. At the Sedelmeyer sale, Vienna, 1873, a "Holy Family," by Bonifazio, sold for £1,640.

Bonington, Richard Parkes. "Henry III. receiving the Ambassadors of Spain" was sold at the San Donato sale, for 83,000 fr. It had been sold previously for 49,000 fr. At the Gillott sale, London, 1872, "A View on the Seine" was purchased for the New York Metropolitan Museum for 300 guineas.

Bonvicino, Alessandro, called Il Moretto. At the Northwick

sale, Thirlestane House, 1859, "The Glorification of the Virgin" sold for 14,300 fr. It was formerly an ornament of the high altar in the church of SS. Faustino and Giovita at Brescia.

Bordone, Paris. At a Paris sale in 1872, "A Girl at her Toilet," by this master, sold for 700 guineas.

Borgognone, Ambrogio. At the Blaisel sale, Paris, 1870, "The Education of the Infant Jesus" sold for £185.

Both, Jan. At the Pierard sale, Paris, 1860, a landscape by this painter sold for 2,400 fr. At a London sale in 1878, "A Rocky Pass" sold for £1,600, and at the Schneider sale, Paris, 1876, an "Italian Landscape" brought £1,800.

Botticelli, Sandro. At the Barker sale, England, 1874, "The Virgin caressing the Infant Jesus" sold for 1,600 guineas. This work was from the Beckford collection, and is a noble specimen of the wonderful conceptions of this painter. "Venus" brought 1,452 guineas.

Boucher, François. At a sale at Christie's in 1860 two large allegorical pictures painted by Boucher for Louis XV. sold for 31,250 fr. At the Cope sale, London, 1872, a "Portrait of a Boy as Pierrot" sold for 870 guineas.

Brauwer or **Brower**, Adrian. At the Papin sale, Paris, 1873, "The Quack" sold for £220.

Breughel, Pieter, called Peasant Breughel. At the Oppenheim sale, London, 1864, "A Cattle Fair in a Dutch Village," and a "Scene," both by this master, sold for 245 guineas.

Bronzino, Angiolo. At the Pourtàles sale, 1865, a "Portrait of a young Medici" sold for £2,200. At a London sale, 1872, a "Portrait of Cosmo de Medici" sold for 325 guineas.

Bugiardini, Giuliano. At a London sale, 1872, a "Virgin and Child," by this painter, sold for 110 guineas.

Buonarotti, Michael Angelo. At the Royal Academy, London, there is a circular composition in marble by this sculptor which represents, in deep relief, the Virgin, Child, and St. John. It is probably an early work, and is interesting from its history aside from its merit and value. The nephew of Michael Angelo, Leonardo Buonarotti, presented it to the Archduke Cosmo I. of Florence; Cosmo II. gave it to the younger Michael Angelo, that it might be placed in a gallery which he had built. During the Revolution M. Vicar, a painter, obtained possession of it, and Sir George Beaumont presented it to the Royal Academy. At the National Gallery, London, there is an "Entombment" (painting), attributed to Michael Angelo. It was purchased in 1868 for £2,000.

Cagliari or **Caliari**, Paolo, called Paul Veronese. "The Family of Darius before Alexander" is in the National Gallery, London, and cost that institution £13,650. It was in the Pisani Palace,

Venice, for many years, and it is said to have been left there by the artist in payment for his entertainment during a visit which he had made. At the Demidoff sale, 1868, a "Portrait of his Daughter" sold for £2,524.

Callcott, Sir Augustus Wall. At the Gillott sale, London, 1872, "A Coast Scene," by Callcott, sold for 1,400 guineas; at the Holmewood sale, London, 1874, "Tor Point Ferry, above Devonport," for 310 guineas.

Camphuysen, Theodore Raphael. At the Northwick sale, Thirlestane House, 1859, "The Dutch Farm," considered the *chef-d'œuvre* of this master, sold for 13,260 fr.

Canal or **Canale**, Antonio, called Canaletto. At the Northwick sale, Thirlestane House, 1859, "The Marriage of the Doge" sold for 10,400 fr. At Christie's, in 1873, a "View in Venice" sold for 3,200 guineas.

Capella, Jan Van de. The works of this artist are very rare. At the Pierard sale, Paris, 1860, a "Marine" sold for 3,000 fr.; at the Harris sale, London, 1872, "Fishing Boats in a Calm," for 175 guineas; at the Lissengen sale, Paris, 1876, the "Plage" sold for 17,300 fr., and was purchased for the Berlin Museum.

Carracci, Annibale. The "Christ and St. Peter," of the National Gallery, London, was bought for £8,000, and Lord Carlisle paid £4,000 for "The Three Maries."

Champaigne, Philippe de. At the Pourtàles sale, Paris, 1865, the "Marriage of the Virgin," formerly the altar-piece of the chapel of the Palais Royal, sold for £1,740. At a Paris sale, in 1873, the "Portrait of Colbert" brought £400.

Chardin, Jean Baptiste Simon. At the Marcille sale, Paris, 1876, "The Charwoman," dated 1738, sold for 23,200 fr., and "Dead Nature," dated 1760, for 12,000 fr.

Clouet, François. At the Pourtàles sale, 1865, a "Bust Portrait of a Man" sold for £276. At a London sale in 1874, a "Portrait of Diana of Poitiers" sold for £131.

Coello, Claudio. At the Demidoff sale, 1868, a "Portrait of a Young Gentleman," by this painter, sold for £124.

Collins, William. At a London sale in 1871, "The Nutting Party" sold for 945 guineas. At the Gillott sale, London, 1872, "Cromer Sands," a large picture, brought 3,600 guineas.

Conegliano, Giambatista Cima da. At the Northwick sale, Thirlestane House, 1859, "St. Catherine" sold for 20,800 fr. This picture is in the best style of the painter, and has his name inscribed full-length. At a London sale in 1872, the "Virgin and Child" sold for 308 guineas.

Constable, John. In 1873 Mr. John W. Wilson presented to the Louvre a picture of "Weymouth Bay," by Constable, for which he paid £2,240. Mr. Wilson received the Cross of the Legion of Honor.

Coques, Gonzales. At the Patureau sale Lord Hertford paid 45,000 fr. for "Le Repas Champêtre." It was sold in the collection of King William II. of Holland, for 7,200 florins. At a Paris sale in 1873, a "Portrait of a Gentleman," by Coques, brought £726.

Cotes, Francis. At a London sale in 1870, a "Portrait of Mrs. Marrable," by Cotes, sold for 450 guineas.

Craesbecke, Joost Van. At the Lemaitre sale, Paris, 1874, the "Alehouse Politicians," by this painter, sold for £240.

Credi, Lorenzo da. At the Northwick sale, Thirlestane House, 1859, a "Holy Family," by Credi, sold for 13,000 fr.

Crivelli, Carlo. "The Madonna and Child," purchased for the National Gallery, London, in 1863, cost £2,182. An altar-piece, same collection, cost £3,360. At the Barker sale, 1874, a "Madonna in Ecstasy," dated 1492, sold for 550 guineas.

Cuyp, Albert. Sir Robert Peel paid 350 guineas for a panel by this artist, 12 by 20 inches, which was originally purchased in Holland for about one English shilling! It is a landscape, and thus described by Waagen: "An old castle with towers, gilded by the most glowing evening sun, is reflected in the clear water by which it is surrounded. In the background misty mountains; in the foreground, in happy contrast, a horseman on a black horse, and some sheep. Few pictures excite in so high a degree the poetical feeling of the silence of a fine summer evening, with the melancholy sense of a time long past." Before the middle of the eighteenth century, nearly a hundred years after his death, no picture of Cuyp's sold for more than thirty florins!. At the Northwick sale, Thirlestane House, 1859, "a Splendid Landscape, with Peter Both, first Governor of Batavia, and his Wife," with fine background and accessories, sold for 23,920 fr. At a London sale in 1876, a "View on the Rhine" sold for £3,150, and at the Forster sale, London, 1876, "A Hilly Landscape, Morning Light," brought £5,042. "The River Maas frozen," by Cuyp, one of the treasures of the Bedford collection, was purchased for £1,200. Painted on wood, 2 feet by 3 feet 11 inches in size.

David D'Angers. A bust of Humboldt, by this sculptor, was sold at auction at Berlin in 1860; it was purchased for the Louvre, for 7,500 fr.

David, Jacques Louis. While in Brussels this artist completed a duplicate of the "Sacre de l'Empereur," at Versailles. Monsieur Lajard encouraged him to finish it, and paid him 75,000 fr. It has been exhibited in London and America. At the Pourtàles sale, 1865, "Portraits of Pius VII. and Cardinal Capreva" sold for £712.

Decamps, Alexander Gabriel. At a Paris sale, 1873, the "Courtyard of an Inn," by Decamps, sold for £1,048.

Delacroix, Eugene. The "Marino Faliero" was first sold for £400; in later years it has been sold for £4,000. A. Dumas says that Delacroix wished never to be separated from this picture, and esteemed it his best work. At the San Donato sale "Columbus in the Cloister of Santa Maria de Rabida" brought 38,000 fr. At the Oppenheim sale, Paris, 1877, the Duke d'Aumale paid 70,500 fr. for "The Two Foscari," by this artist.

Delaroche, Paul. At the Norzy sale, Paris, 1860, "Jesus in the Garden of Olives" sold for 8,000 fr. At the Delessert sale, 1869, "St. Cecilia" brought £840; at London, 1874, "Portrait of Napoleon I.," from the collection of Napoleon III., £430. At the San Donato sale his "Lady Jane Grey" brought 110,000 fr.

Denner, Balthasar. Waagen says that Denner's works are only good to refute the doctrine that nature should be represented with exactness, on the theory of realism. If this doctrine were correct Denner would be the greatest painter who ever lived. At the De Morny sale, 1852, a "Portrait of an old Woman" was purchased for the Pereire collection for 18,900 fr.

Dolci, Carlo. At the Northwick sale, Thirlestane House, 1859, "St. John writing the Apocalypse" sold for 52,260 fr. This picture was particularly warm and clear, has all the feeling usual with this painter, and seems to have been finished *con amore*.

Dow, Gerard. Sir Robert Peel had in his collection one of the most pleasing works of this master. It is on panel, 22 by 17½ in., is called "The Dealer in Game," and represents an old woman at an open window, talking with a girl about a hare; two other figures and various accessories. The price paid by Sir Robert Peel is not known, but in 1772 the Duc de Choiseul paid for it 17,300 fr.; in 1777, Prince de Conti, 20,000 fr.; in 1787, Duke de Chabot, 20,800 fr.; in 1821, Coupry Dupré bought it for 26,000 fr.; in 1823, Mr. Beckford gave 1,270 guineas. At the sale of the Van Leyden collection in 1804, "A Hermit praying before a Crucifix, with an open Bible," sold for 32,000 fr. It passed into the collection of Lord Ashburton. "The Physician," in the Hermitage at St. Petersburg, was purchased in 1772, at the Duc de Choiseul sale, for 19,153 livres. At the Pierard sale, Paris, 1860, a portrait of Dow painted by himself, when about forty or forty-five years old, brought 37,000 fr.

Drouais, Jean Germain. At the De Morny sale, Paris, 1865, "A Boy playing with a Cat," by this artist, sold for £804.

Egg, Augustus Leopold. At a sale at Christie's in 1869, "Launce's Substitute for Proteus' Dog" sold for 600 guineas.

Etty, William. At the Gillott sale, London, 1872, "Pluto carrying off Proserpine," sold for 1,000 guineas. At the Twopenny sale, London, 1874, "Phœdra and Cymocles on the Idle Lake," 510 guineas.

Eyck, Van. It is said that the six panels in the Berlin Museum from the "Adoration of the Lamb," by the brothers Van Eyck, were bought by M. Nieuwenhuys for 6,000 fr. in 1815; they were sold by him in England for 100,000 fr., and purchased for the Berlin Museum for 450,000 fr. An "Annunciation," in the Hermitage at St. Petersburg, by Jan Van Eyck, was bought from the collection of King William II. of Holland for 5,375 florins. In the National Gallery, London, there is a very interesting picture by Jan Van Eyck. It is on wood, 2 ft. 9 in. high by 2 ft. ½ in. wide. It represents the artist and his wife, standing in a room with rich accessories. There is a circular mirror, on the frame of which the ten moments from the life of Christ are represented, and although very diminutive they are quite distinctly rendered. The effect of *chiaro scuro* in this work is remarkable for the period in which it was executed. It is inscribed, "Johannes de Eyck fuit hic, 1434." The regent of the Netherlands, Margaret, daughter of Charles V., bought this picture of a barber in Brussels, and gave him a yearly pension of 100 gulden.

Fiesole, Fra Gio. da, called Fra Angelico. In 1860, "Christ with the Banner of the Resurrection" was bought for the National Gallery, London, for £3,500.

Forli, Melozzo da. In 1866, "Rhetoric and Music," by this artist, was purchased for the National Gallery, London, for £600.

Foppa, Vincenzo. At a London sale, 1872, a "Portrait of a Man," by Foppa, sold for 250 guineas.

Fragonard, Jean-Honoré. At a Paris sale, 1874, "Spring" and "Summer" (a pair) sold for £796. At the Marcille sale, Paris, 1876, "La Fuite à Dessein" was purchased by Baron Rothschild, of Vienna, for 22,000 fr.

Francesca, Pietro della. In 1866, a "Portrait of a Lady," by this painter, was purchased by the National Gallery for £160. At the Barker sale, 1874, "The Nativity" brought 2,300 guineas.

Francia, Francesco. At the Pourtàles sale, 1865, "The Virgin," by Francia, sold for £860. At a London sale, 1872, "Portrait of a Youth," for 390 guineas. An altar-piece in the National Gallery, London, cost £3,500.

Gainsborough, Thomas. At a Paris sale, 1874, a "Portrait of Himself" sold for £760. At Christie's in 1876, "The Portrait of the Duchess of Devonshire" was bought by Messrs. Agnew for 10,000 guineas, the largest price ever paid at Christie's.

Garbo, Raffaellino del. At a London sale, 1873, a "Madonna and Child" sold for 950 guineas.

Garofalo, Lord Northwick had at Thirlestane House "The Stoning of St. Stephen," by this master; it was in brick-red tones, and in dramatic scenes he did not excel, but when sold in 1859 it brought 39,250 fr. It was formerly in the Balbi Palace at Rome.

Giorgione. At the Northwick sale, Thirlestane House, 1859, "A Wounded Cupid complaining to Venus" sold for 32,500 fr. and "A Concert in the Country," for 19,500 fr. In 1863, the Calcographie (Louvre) gave £800 for a plate by Pallet after "The Concert," of the Pitti Gallery.

Giotto di Bordone. The works of this old artist are rare. At the Bromley sale, London, 1863, the "Coronation of the Virgin," formerly in the Fesch gallery, sold for 195 guineas. This picture so much resembles the well-known picture in S. Croce in Florence, that it seems reasonable to attribute it to Giotto. At same sale "The Death of the Virgin; the Saviour receiving her Soul," a *capo d'opera*, brought 950 guineas. It is a very spirited composition, and excepting the gold ground is well preserved.

Goya y Lucientes. At the Edwards sale, Paris, 1870, "Charlotte Corday," by Goya, sold for £584, and "Goya's Mistress" for £444.

Goyen, Jan Van. At a Paris sale in 1873, "The Banks of the Meuse" sold for £516, and at a sale in same city, 1874, a "View at Nimeguen" for £356.

Greuze, Jean Baptiste. "La Pelotonneuse" was sold in 1770 for 950 livres and in 1772 for 1,600 livres. "Le Miroir Casse" is one of the rarer works of this master. It was formerly in the Fesch collection. The Marquis of Hertford paid £1,600 for it. At the Norzy sale, 1860, Paris, "A Bacchante" (a bust only) sold for 22,200 fr. It was a study rather than a picture. At the San Donato sale, a work by Greuze sold for 126,000 fr., and at the Forster sale, 1876, "A little Girl with a Lapdog in her Arms" brought £6,720. At the sale of the Duc de Choiseul in 1772, the same picture sold for £300, and in 1832 it brought £703 10*s*.

Guardi, Francesco. At the De Morny sale, 1865, "The Rialto, Venice," sold for £1,000 and the "Doge's Palace" for £800.

Guercino. At the Northwick sale, Thirlestane House, 1859, "Christ and the Samaritan Woman," formerly in the Balbi Palace at Rome, sold for 13,052 fr. At the Hargreaves sale, London, 1873, the same subject sold for 360 guineas.

Hals, Frans. At the Pourtàles sale, 1865, Lord Hertford paid 51,000 fr. for the "Portrait of a Man," by Hals. In the same year the Brienen gallery of Amsterdam was sold at the Hotel Drouot, and Baron James de Rothschild gave 35,000 fr. for another portrait of a gentleman.

Helst, Bartholomew van der. At the sale of the collection of King William II. of Holland, "The Presentation of the Fiancee" was purchased for the Hermitage for 17,900 florins.[1]

Heyden, Jan van der. Sir Robert Peel paid 415 guineas for a "Street Scene in Cologne," on panel, 13 by 17 inches. In Lord

[1] Florin, about forty-three cents.

Ashburton's collection, the "View of a Market Place," with figures by Van der Velde, was formerly in the Louvre, was returned to Holland after the Restoration, and was sold for £600. It is on panel, 19 by 23 in. At the Delessert sale, 1869, "City Scene in Holland" sold for £1,600, and at a sale in Paris, 1874, "The Château" brought £660.

Hobbema, Mindert. In the collection of Sir Robert Peel were two pictures by this master, which cost more than £1,600 for the two — the largest being 3 ft. 5 in. by 4 ft. 8 in. and the smaller 2 ft. 8½ in. by 3 ft. 4½ in. The first represented the "Ruins of the Castle of Brederode," and the other the "Village of Middelharnis." Mr. Holford paid £3,000 for a "Road through a Wood," 3 ft. by 4 ft. 2 in., inscribed with name full length and dated 1663. This is probably the mate to that of Lord Hatherton, for which the same price was paid, and for which 6,000 guineas has been refused. Lord Hertford bought the "Moulin à Eau," at the sale of the collection of William II. of Holland, for 27,000 florins, and a "View in Holland," from the sale of Cardinal Fesch, for 8,000 Roman crowns, or about 44,000 fr. At the De Morny sale, 1852, M. Schultze of Berlin bought a picture by Hobbema, which had been valued at 200,000 fr., for 105,000 fr. At the Patureau sale, "The Mills" brought 95,500 fr. The sketches by this artist are very rare. In 1847, two in India ink were sold for 1,830 florins.

Hogarth, William. At the Holmewood sale, 1874, a "Portrait of Mrs. Hogarth" sold for 360 guineas. At the Twopenny sale, 1874, "The Lady's Last Stake" brought 1,506 guineas.

Holbein, Hans, the Younger. At the Northwick sale, Thirlestane House, 1859, a miniature of Sir John Gage sold for 1,586 fr.

Hondekoeter, Melchior. At the Schneider sale, Paris, 1876, two pictures by this master, called "Morning" and "Evening," sold for £1,420.

Hoogh, Peter de. In the collection of Sir Robert Peel was a picture by this master, on canvas, 2 ft. 5 in. by 1 ft. 11 in., for which £945 were paid in 1825. It represents a woman with her child, in an inclosed vineyard, with bright sunlight. It is inscribed "P. D. H. 1658." At the De Morny sale, 1852, "A Card Party" sold for 18,800 fr. At the Delessert sale, Paris, 1869, "The Interior of a Dutch House," was bought for the National Gallery, London, for £6,000. At the Schneider sale, Paris, 1876, "Interior of a Dutch Mansion," £5,400.

Houdon, Jean-Antoine. At the sale Marquis de Maison, a bust in marble of Mlle. Dathé, dated 1781, sold for £588.

Huysum, Jan van. "A Bouquet," by this master, in the collection Pereire, at Paris, cost 20,000 fr. At the Twopenny sale, London, 1874, "Flowers, Birds, etc.," brought 500 guineas.

Jardin, Karel du. In Sir Robert Peel's collection, "Cattle in a

Meadow" was sold at the Duke de Praslin's sale, 1793, for £680, and at the sale of Sir Simon Clarke it brought 930 guineas. In Lord Ashburton's collection "A Watermill, with a Man, Pigs, an Ass, etc.," on panel, 16½ by 14½ inches, was bought from the Eynard collection in 1825 for 10,000 fr., and "An Italian Scene," on copper, circular, 8½ inches in diameter, from the Talleyrand collection, was valued at 300 guineas in 1817. A "Landscape," by Du Jardin, which was in the Duc de Morny collection in 1863 was sold in 1771 for 4,400 livres; in 1804, for 8,000 livres; and in 1852 for 25,000 fr. At the Patureau sale "The Dismounted Cuirassier" sold for 14,000 fr., and at the Pierard sale for 17,000 fr.

Kiss, Augustus. Since the death of this sculptor his widow presented to the National Gallery at Berlin "The Fox Hunt," and a group of "Faith, Hope, and Charity," which last was unfinished at the death of the artist, and was completed by Bläser.

Koningh, Philip de. At the Gillott sale in London, 1872, "A Bird's View in Holland" was purchased for the Metropolitan Museum, New York, for 575 guineas.

Lancret, Nicolas. At the Fould sale, 1869, "The Meeting at the Fountain," sold for £2,520. At the Pereire sale a "Portrait of Camargo" brought £396.

Lebrun, Mme. This artist's portrait, painted by herself in 1776, has been sold for £1,140.

Lely, Sir Peter. At the sale of the Marquis of Hastings, 1869, a "Portrait of the Countess of Shrewsbury," by Lely, sold for 100 guineas.

Lingelbach, Johann. At the Cope sale, London, 1872, "The Hay Cart," by this painter, sold for 670 guineas.

Lippi, Filippino. At the Barker sale, 1874, "The Adoration of the Magi," by this master, sold for 700 guineas.

Lombard, Lambert. At the Schneider sale, Paris, 1876, "A Vision," and the "Passage of the Red Sea," works of this painter, sold for £1,000.

Lorraine, Claude. The following description of the "Liber Veritatis" (see page 376), is from the pen of Dr. Waagen: "The number of the drawings is 200. On the reverse of the first a label is pasted with an inscription in Claude's handwriting which I here give in his own orthography: —

Audi. 10, dagosto 1677
ce present livre Aupartien a moy que je faict durant
ma vie Claudio Gillee Dit le lorains
A Roma ce 23 Aos. 1680.

Claude Lorraine was seventy-eight years of age in 1680, and died about two years after. He also wrote on the back of each drawing the number, with his monogram, the place where, and generally

the person for whom it was painted, and sometimes the year, but he never omitted the 'Claudio fecit.' According to his will this book was to remain as an heirloom in his family, which direction was so faithfully observed by his descendants that all the pains taken by Cardinal d' Estrées, the French ambassador at Rome, to obtain possession of it failed. The later heirs, however, were so little influenced by this species of filial piety that they sold it for the low price of 200 scudi to a French jeweler, who sold it again in Holland, whence it came into the possession of the Duke of Devonshire, by whom it is held in due honor." Two very fine works by Claude, make a part of the Leigh Court collection. One is 5 ft. 4 in. by 7 ft. 4 in. and is inscribed, "Il Tempio di Apollo, Claudio Gille, Inven, fecit Rom. 1662." (or 1665). The companion represents the landing of Æneas and his companions in Italy, is also inscribed and dated 1675. At the time of the French Revolution these pictures were in the Altieri Palace, Rome. Mr. Fagan bought them there for 9,000 scudi. Their price has since been very largely increased. At the Lord Northwick sale, Thirlestane House, 1859, "A Landscape" sold for 7,800 fr. At the Pourtàles sale, 1865, "A Landscape" sold for £1,460. At the Hartmann sale, 1873, a "Seaport, Sunset" sold for £600.

Luini, Bernardino. A "Flora," in the Hermitage at St. Petersburg, was for a long time attributed to Leonardo. It was purchased at the sale of the collection of King William II., of Holland, for 40,000 florins.[1]

Mabuse, Jan van. At the Schneider sale, Paris, 1876, a pair, "St. John the Baptist" and "St. Peter," sold for £1,420.

Mantegna, Andrea. The nine pictures of the triumphs of Julius Cæsar, at Hampton Court (see page 387), originally adorned a frieze in the Palace of St. Sebastian, at Mantua. In the time of Charles I. they were brought to England, and after his death were sold for £1,000; but Charles II. bought them again, and replaced them at Hampton Court. At a London sale, 1872, "An Enthroned Virgin," by Mantegna, sold for 100 guineas.

Marziale, Marco. In 1869 "The Circumcision," by Marziale, was bought for the National Gallery, London, for £1,005.

Masaccio. At the Northwick sale, Thirlestane House, 1859, a portrait of this artist, painted by himself, bust, less than life size, sold for 2,678 fr.

Meer, Jan van der, of Delft. At the Pereire sale, Paris, 1872, "The Geographer" sold for £688.

Memling, Hans. At the Barker sale, 1874, an "Enthroned Madonna" sold for 1,250 guineas.

Mengs, Anton Raphael. At the Corcoran Gallery, Washington, there is an "Adoration of the Shepherds," by this artist, which

[1] Florin, equal to 2 francs and 15 centimes.

was formerly in the collection of Joseph Bonaparte, who brought it from Spain.

Messina, Antonello da. At the Pourtàles sale, 1865, a "Portrait of a Man," by this painter, sold for £4,450.

Metzu, Gabriel. "Le Chasseur Endormi," which is one of the best works by this master, 15 by 11 inches, was formerly in the Fesch gallery, and was bought by Lord Hertford for £3,000. In the Baring collection is a *chef d'œuvre*, called "The Intruder," a gentleman entering a room where two ladies are dressing, and a maid trying to hold him back. It is unusually large, 2 ft. 2½ in. by 1 ft. 11½ in. It was sold in 1830 for 500 guineas. In Paris, 1874, "The Gold Weigher," sold for £1,600.

Mierevelt, Michael Janse. At the Papin sale, Paris, 1873, a "Portrait of a Young Girl," sold for £240.

Mieris, Frans Van. At a London sale, 1876, "The Enamored Cavalier," sold for £3,675.

Morando, Paolo. In 1867, a "Madonna and Child with St. John," by Morando, was purchased for the National Gallery, London, for £900.

More, Sir Anthony. At a Paris sale, 1873, a "Portrait of Isabella of Valois," wife of Philip II. of Spain, sold for £724.

Moroni, Gio. Battista. "A Portrait of a Jesuit," by this painter, was purchased many years since by the Marquis of Stafford for £800. There is in England a portrait of an ecclesiastic, with a long inscription and dated 1584, which is well authenticated as a Moroni. This proves the artist to have lived beyond the time, 1578, given by Lanzi, and other writers, as the period of his death. (See page 415.) At the Pourtàles sale, 1865, a "Portrait of a Lawyer," was purchased for the National Gallery, London, for £528.

Mulready, William. At the Northwick sale, Thirlestane House, 1859, "The Wounded at Waterloo," by this artist, sold for 30,680 fr.

Murillo, Bartolomé Estevan. In the Stafford House collection is "The Prodigal Son," one of the eight pictures executed by Murillo for the church of the Caridad at Seville. It was bought from Marshal Soult for 11,000 guineas.

In the collection of the Marquis of Hertford is "St. Thomas of Villa Nueva, distributing alms to the sick and poor." It was formerly in the church of the Franciscans at Genoa. It is a fine example of the second period of this master. Its cost was 3,000 guineas. At the Northwick sale, Thirlestane House, 1859, "Jacob putting the Rods into the Drinking Troughs of his Cattle," sold for 36,600 fr. In the National Gallery, London, is "A Holy Family," which cost 4,000 guineas, and a "St. John and the Lamb," which cost 2,000 guineas. "The Young Beggar" and "The Young Peasant," in the gallery of the Hermitage, St. Petersburg, were purchased in

1772 from the sale of the Duc de Choiseul, for 4,600 livres. The "Saint Pierre aux Liens," of the same gallery, was bought from the collection of Marshal Soult for 151,000 fr. From the last named collection was also sold the "Immaculate Conception" of the Louvre for the enormous sum of 615,300 fr. It had been offered in England for £6,000. At the time of the sale it was believed to be the largest price ever paid for a picture. At a sale in London at Christie's in 1860, another "Immaculate Conception," larger than that of the Louvre, was sold for 225,000 fr.

Nasmyth, Patrick. At the Northwick sale, Thirlestane House, 1859, "A Gipsy Camp in the Woods of Leigh," sold for 18,900 fr. At the Gillott sale, 1872, "The Frith of Forth" sold for 1,070 guineas.

Neer, Artus van der. In the collection of the Marquis of Hertford, a picture by this painter, whose works are rare, is very beautiful, and cost £400. At the Cope sale, London, 1872, "A River Scene — Sunset" sold for 240 guineas. At the Pierard sale, Paris, 1860, "A Grand Lady," by Eglon van der Neer, sold for 3,750 fr.

Netscher, Caspar. In Paris, 1874, "The Singing Lesson" sold for £528. In Amsterdam, 1872, "Four Children under an Archway" sold for £1,384. "Blowing Bubbles" (not a foot square), dated 1670, was purchased from the gallery of the Duchess de Berri for £280.

Ostade, Adrian van. Sir A. Rothschild bought from the gallery of the Duke de Berri, a panel 16¾ in. by 22½ in. for £928. It represents two couples of country people dancing, with several persons looking on, and is a *chef d'œuvre* of this master. At the Lehon sale, Paris, 1861, an Ostade sold for 31,400 fr. At the Forster sale, 1876, "Interior of a Village Ale House," sold for £3,780. At the Lissengen sale, 1876, "The Card Players," 28,100 fr. At a Paris sale, 1876, Lord Dudley paid 103,000 fr. for the "Interior of a Cabaret," by A. van Ostade.

Pajou, Augustin. Baron A. Rothschild bought, in 1869, a marble bust of Mme. Le Brun, by this sculptor, for £412.

Palma, Vecchio. At the Bromley sale, London, 1863, "Divine and Heathen Love," by this painter, sold for 420 guineas.

Palmezzano, Marco. At the Bromley sale, was also sold an "Enthroned Virgin," by Palmezzano, for 320 guineas.

Pannini, Gio. Paolo. At a London sale, 1871, "Place Navona, Rome — during a Fête, 1729," sold for 610 guineas.

Parmigianino, or **Mazzuoli**. In the National Gallery, London, is a "Virgin in Glory, or the Vision of St. Jerome," by this artist, which Vasari says was painted in Rome in 1527. (See page 399.) It was originally in the church of St. Salvatore in Lauro, at Città di Castello; and after the earthquake in that place was bought by M. Durno for £6,000. It is 11 ft. 6 in. by 4 ft. 1J in., and for

size and grandeur of subject is one of the chief works of this master, although painted when he was but twenty-four years old. A very spirited original sketch of this work is in the Grosvenor gallery.

Pater, Jean-Baptiste-Joseph. At the sale of Lord Pembroke, "Repose in the Park," and "Country Pleasures" were sold for 30,000 fr. At the Paturean sale, "The Establishment of a French Camp," and "An Encampment," sold for 15,100 fr.; same works at the Norzy sale, 1860, for 25,000 fr. At the Veron sale "The Bathers" sold for 900 fr.; same work at Norzy sale, 9,600 fr. In 1869, the "Concert Champêtre" brought £4,000, and at the Oppenheim sale, 1877, "The Repose in the Park" sold for 21,300 fr.

Perugino, Pietro. In 1856 "The Virgin Worshipping the Infant Christ" was bought from the Menzi family of Milan, for the National Gallery, London, at £3,571. In 1863 the Calcographie of the Louvre gave £800 for a plate, by Caron, after "The Virgin Mary," by Perugino.

Piombo, Sebastian del. The very important "Raising of Lazarus" (see page 456) was removed from Narbonne to the Orleans Gallery. It is said that 24,000 fr. were then paid for it. When it went to England, with the Orleans Gallery, Mr. Angerstein bought it the first morning of its exhibition for 3,500 guineas. Later, Mr. Beckford of Fonthill Abbey offered Mr. Angerstein £15,000 for it, but Mr. A. demanded as many guineas, and the negotiations failed. This work was originally on panel, but has been skillfully transferred to canvas. It is inscribed "SEBASTIANUS VENETUS FACIEBAT." In the Gallery of the Hermitage, St. Petersburg, "A Descent from the Cross" was purchased from the collection of King William II. of Holland, for 29,600 florins. In the same gallery "The Bearing of the Cross," attributed to Piombo, was from the collection of Marshal Soult at 41,000 fr. In 1860 a "Holy Family" was brought from Spain to Paris, and sold at auction for 40,000 fr. At the Pourtàles sale, 1865, a "Portrait of the Young Duke of Urbino" (formerly attributed to Andrea del Sarto), sold for £3,720.

Potter, Paul. At the Hermitage, St. Petersburg, is a "Halte de Chasseurs," by Potter; it was purchased in 1777 for 7,450 livres. At the same gallery is "La Vache qui pisse," which was painted in 1649 for a Princess of Nassau, who refused it as indecent. It was in the gallery at Malmaison, and in 1814 was valued at 250,000 fr. In Amsterdam in 1872, a "Group of Pigs" sold for £705. In Sir Robert Peel's collection was a landscape with various animals, 23 by 21 inches in size, which was purchased from the sale of Lord Gwydyr, 1829, for 1,205 guineas.

Poussin, Nicolas. The "Seven Sacraments," of the Bridgewater (formerly Stafford) Gallery, were purchased by the Regent, Philip, Duke of Orleans, for 120,000 livres. The Duke of Bridge-

water bought them from the Orleans Gallery for £4,900. In London, in 1863, "The Marriage of St. Catherine," by this painter, sold for 185 guineas. In the National Gallery, London, is his "Dance of Fauns and Bacchantes interrupted by a Satyr," on canvas, 3 ft. 3 in. by 4 ft. 8 in., painted for Cardinal Richelieu, in perfect preservation, bought of Mr. Hamlet for £2,000.

Poussin, Gaspar. In the Marquis of Hertford's collection is a tall, narrow picture, a "View of Tivoli" (one of the best of this subject, which he often painted), which was bought from the collection of Lord Ashburnham for 400 guineas. This painter is a great favorite in England, where his name is often coupled with that of Claude. At the Northwick sale, Thirlestane House, 1859, "A Wooded Landscape" sold for 8,320 fr.

Previtali, Andrea. At the Barker sale, 1874, "A Madonna and Child, with St. John in Adoration" sold for 660 guineas.

Prud'hon, Pierre. At the Paul Perrier sale, Lord Hertford paid 12,000 fr. for a sketch, by this artist, of the "Assumption of the Virgin," in the Louvre. At the Sommariva sale, 1839, his sketch of "Venus and Adonis" brought 8,500 fr.

Raimondi, Marc Antonio. At the Brentano-Birckenstock sale, Frankfort, 1870, Raimondi's proofs sold as follows: "Massacre of the Innocents," £303, "The Three Singers," £339, "God Commanding Noah to Build the Ark," £340, "Portrait of Aretino," £452, "The Bacchanal Orgie," £600.

Raphael. The "Vierge d' Albe," at the Hermitage, St. Petersburg, was purchased from the banker Coeswelt, in London, in 1836, for 350,000 fr. A "Portrait of a Man," in same gallery, was bought from the collection of King William II. of Holland, for 16,000 florins. "La Vierge de la Maison Orleans," sold in 1828 for 200 guineas; in 1869 the Duke d'Aumale paid £6,000 for it. The National Gallery, London, bought from Lord Garvagh "The Virgin, Child, and St. John" for £9,000. At the Museum of Lille there is a bust in wax which is attributed to Raphael.

Rembrandt van Ryn. At Buckingham Palace is a picture of a "Shipbuilder making a Drawing of a Ship, and his Wife with an Open Letter," — the figures are to the knees, — on canvas, 3 ft. 10 in. by 8 ft. 6 in. In 1810 it was sold from the collection Smeth Van Alpen for 16,500 florins. It is dated 1633. In the same palace a portrait of a woman, dated 1641, 3 ft. $5\frac{1}{2}$ in. by 2 ft. $8\frac{1}{2}$ in., on canvas, was bought for 1,000 guineas. Same palace, "The Adoration of the Kings," dated 1657, on panel, about 4 ft. by 3 ft. 5 in., was bought in 1815 for 70,000 fr. In the Lansdowne collection, a portrait of the artist, painted by himself late in life, formerly in the Danoot collection at Brussels, bought by Lord Lansdowne for £800. In the Lansdowne collection (Bowood) was also "Rembrandt's Mill," from the Orleans Gallery, for which 800 guineas were paid. In the

Amsterdam Museum there is a portrait of a lady, said to be that of Saskia Nilenberg, the first wife of the artist. It was bought from the sale of King William II. of Holland, 1850, for 7,850 fr. At a sale at Christie's, in 1860, two portraits by Rembrandt, dated 1634, were bought by Mr. Fisher for 46,500 fr. At the De Morny sale, 1865, "A Portrait" sold for £6,200. In 1867 "Christ Blessing Little Children" sold for £7,000. At the Lissengen sale, Paris, 1876, Mr. John W. Wilson bought a "Portrait of a Man," by this painter, for 170,000 fr. At the Schneider sale, Paris, 1876, the portraits of Pastor Ellison and his wife were bid off for £2,600, and £2,000. It was understood that they were bought in. An engraving of the Burgomaster Six, by Rembrandt, after his own design, has been sold for 5,500 fr.

Reni, Guido. A "St. Joseph," by Guido, at the Hermitage, St. Petersburg, was sold from the collection of King William II. of Holland, 1850, for 7,900 florins. At the Northwick sale, Thirlestane House, 1859, "An Angel appearing to St. Jerome" sold for 9,100 fr. At a London sale, 1872, a rare impression of the "Aurora," by Morghen, and signed by the engraver himself, sold for 105 guineas.

Reynolds, Sir Joshua. At a sale at Christie's, in 1873, a "Portrait of Mrs. Morris," by Sir Joshua Reynolds, sold for 5,450 guineas. At the same place, in 1874, "Mrs. Hartley and Child" sold for 2,395 guineas. Portrait of Edmund Burke for 1,000 guineas.

Robert, Leopold. At the Paturle sale, Paris, 1872, "The Fishers of the Adriatic," by Robert, sold for £3,320. It was dated 1834. Understood to be bought for the Neuchatel Museum.

Romano, Giulio. At the Northwick sale, Thirlestane House, 1859, "The Birth of Jupiter" sold for 24,700 fr.

Romney, George. At a London sale, 1871, a "Portrait of a Young Lady" sold for £136. At Christie's, in 1873, "Portrait of John Wesley" brought 530 guineas.

Rosa, Salvator. At Lord Ashburnham's sale Lord Hertford paid 1,700 guineas for a large landscape with Apollo and the Sibyl in the foreground. It formerly belonged to M. Julienne.

Rubens, Peter Paul. At the National Gallery, London, is the celebrated "Peace and War," painted for Charles I. in 1630. When the collection of this king was dispersed the picture was added to the Doria Gallery at Genoa. In 1802 Mr. Irvine bought it for £1,100. In the same year the Marquis of Stafford paid £3,000 for it, and in 1827 presented it to the National Gallery. The history of the famous "Chapeau de Paille" is interesting. There is a tradition that Rubens fell in love with the subject of the picture while painting it, and would never part with it. After the death of the widow of Rubens it came into the possession of the Lunden family, and in the year 1817 was sold by one of the heirs of

that family, M. Van Haveren, to another of the relatives, M. Stiers d'Artselaer, at whose death in 1822 it was sold at auction in Antwerp. M. Nieuwenhuys bought it for about £3,000. The following year it was exhibited in London, and about 20,000 persons went to see it. Sir Robert Peel bought it for £3,500 (it is said), which was then the highest price ever paid for a half-length portrait. Sir Robert Peel also bought "The Drunken Silenus," on canvas, 4 ft. 7 in. by 6 ft. 6 in., eight figures. This work was owned by Rubens at his death. Cardinal Richelieu bought it in 1642. It afterwards passed through the following galleries: the Orleans, De Tartre, Lucien Bonaparte, and Bonnemaison. Sir Robert Peel paid £1,100 for it. In Lord Ashburton's collection "The Wolf Hunt," celebrated for its spirit, and containing the portraits of the artist and his first wife, Catherine Brandt, was painted in 1612 for the Spanish General Legranes. It was inherited by Count Altamira, and was sold in 1824 to Mr. Smith, picture-dealer, for 50,000 fr. It is on canvas, 6 ft. 7 in. by 9 ft. 2 in. The Marquis of Hertford paid 3,000 guineas for a "Holy Family" which was presented to M. Burtin, of Brussels, by the Emperor Joseph. It passed into the Lapeyrière collection. In the Rubens Room at Windsor Castle are ten pictures by this master; among them a splendid portrait of Helena Formann, his second wife, for which George IV. paid 800 guineas in 1820. At a sale at Christie's, in 1860, "A Family in an Interior," called the Balthazar family, was sold to Mr. Ward for 187,000 fr. In Paris, in 1873, three half-length figures called the "Magi" were bought by Mr. John W. Wilson for 46,500 fr., 30,600 fr., and 10,600 fr.

Ruysch, Rachel. At a London sale, in 1876, "A Bouquet of Flowers with Insects" sold for £420.

Ruysdael, Jacob. "The Cascade" in the gallery of the Duke de Morny, 1863, was sold at the Meffre sale for 11,500 fr. At the Patureau sale, a "View in Norway" sold for 6,800 fr. Same work at the Pierard sale brought 12,600 fr. At the Foster sale, London, 1876, "The Mill" sold for £1,837. At Amsterdam, in 1872, "A Landscape with a Waterfall" sold for £2,275.

Sarto, Andrea del. The Marquis of Hertford paid £1,260 for "The Virgin, Infant Jesus, St. John, and the Angels." £2,600 were paid for the Madonna of the Berlin Museum.

Scheffer, Ary. In the Pereire collection was "Margaret at the Fountain," which cost 25,000 fr. At the San Donato sale "Francesca da Rimini" sold for 100,000 fr.

Signorelli, Luca. At the Barker sale, 1874, "The Triumph of Chastity" sold for 800 guineas.

Stanfield, Clarkson. At a London sale, 1872, "The Morning after the Wreck" sold for 2,800 guineas.

Steen, Jan. Sir Robert Peel had in his collection "A Young

Girl Sitting at a Harpsicord," inscribed "Johannes Steen, 1671," which was purchased at auction in Paris, 1818, for 7,740 fr. At the Cope sale, 1872, "An Interior" sold for 1,018 guineas. At a London sale, 1876, "Bad Company" sold for £998.

Teniers, David. At the sale of the Duke de Berri "The Market at Ghent," on wood, 34 by 45 inches, was sold for £666. It is a *chef d' œuvre*, rich in composition, delicate, clear, and tender. It was much praised by Waagen when he saw it in the collection of Mr. Heusch, 1851. Two "Village Fêtes" in the Hermitage, at St. Petersburg, were bought in 1772, at the sale of the Duke de Choiseul, for 37,400 livres. At the Northwick sale, Thirlestane House, 1859, "The Laboratory of an Alchemist" sold for 17,550 fr. At the Pierard sale, 1860, a "Village Kermesse" sold for 22,600 fr., and the "Village Cabaret" for 14,100 fr. The "Flemish Feast," Teniers himself being the host, and his wife and daughters also represented, was bought for the Brussels Museum in 1867, for 125,000 fr.

Teniers, The Younger. Lord Hertford paid £720 for "L' Homme à la Chemise Blanche," by this artist.

Terburg, Gerard. At the Pierard sale, 1860, "A Young Lady" sold for 5,300 fr. At the Lehon sale, 1861, "The Visit" sold for 10,900 fr. At the sale of the Duchess de Berri the "Congress of Munster" sold for £1,450, and the same picture at the San Donato sale, 1868, brought £7,280. At the Schneider sale, 1876, "The Prodigal Son" sold for £5,200.

Titian. When the château of Blenheim, owned by the Duke of Marlborough, was burned in 1861, nine works by Titian were destroyed. These pictures had been given to the famous Duke of Marlborough by Victor Amadeus, of Sardinia. The "St. Peter Martyr" (see page 575) was destroyed in the church of SS. Giovanni 'e Paolo, in 1868. The Museum of Florence had for a long time possessed an excellent copy of this work, which was presented by the authorities of the Museum to the Venetians, in order to make good their loss, as far as possible. The famous "Danae" was purchased by the Emperor of Russia for 600,000 fr. The Marquis of Hertford paid £546 for the "Tarquin and Lucretia," formerly in the collections of Charles I., Joseph Bonaparte, and Mr. Coningham. The Calcographie, Louvre, paid £480 for a plate by Thevenin, after the "Marquis del Guasto" of Titian.

Vandyck, Sir Anthony. At a sale at Christie's, in 1860, "The Portrait of Snyders, his Wife and Child" sold for 25,000 fr. At a Paris sale in 1874, a "Portrait of Martin Pepyn" sold for £1,240. At a Brussels sale in 1876, the following etchings by Vandyck were sold: "Portrait of Vandyck, Painted by himself," very rare specimen, £880; "Philippe le Roi," head only, £820; "J. Momper, Dutch Painter," £420; "Paul Pontius, or Du Pont," £20; "Snyders," £500; "Suttermans," £444; "Peter Breughel," £264.

Velasquez, Diego Rodriguez y Silva. At the Hermitage, St. Petersburg, are the portraits of "Philip IV." and the "Duke of Olivares," by Velasquez. They were purchased from the collection of King William II. of Holland, for 38,850 florins. At the Northwick sale, Thirlestane House, 1859, an "Equestrian Portrait of San Luis de Haro," was bought by Baron James de Rothschild for 32,920 fr.

Velde, Willem van de. At a London sale in 1876, "Sea during a Fresh Breeze" sold for £735. At the Foster sale, 1876, "A Calm" brought £2,062.

Velde, Adrian van de. In the Pereire collection, "A Pastoral," by this artist, from the Rhone sale, cost 11,200 fr.

Vernet, Claude Joseph. At the Delessert sale, Paris, 1869, "An Italian Harbor," by this painter, sold for £340.

Vinci, Leonardo da. At the Royal Academy, London, there is a copy of the "Last Supper" which is very interesting. It is the size of the original, and was made by Marco Oggione, one of the pupils of Leonardo. It was formerly in the Certosa at Pavia; during the Revolution it passed into the hands of a Frenchman; after the Restoration it was purchased by the Academy for £600. In 1860 the Emperor of Russia purchased a "Saint Sebastian" for 60,000 fr. At the Pourtàles sale, 1865, a "Madonna and Child" sold for £3,340. In 1864, in Paris, an engraving by Morghen, after the "Last Supper," by Leonardo, sold for £164.

Watteau, Antoine. "Le Rendez-vous de Chasse" was sold at the sale of Cardinal Fesch for 15,000 fr., and at the De Morny sale, 1852, the same work brought 25,000 fr. At the Norris sale, London, 1878, "Les Delices de la Campagne" brought £1,180.

Weenix, Jan. At a sale at Christie's, in 1860, "Dead Nature," by Weenix, brought 18,500 fr. At the Lehon sale, 1861, "A Magpie Teasing a Dog who Guards some Game" (among which is the traditional hare) sold for 15,000 fr. At the Schneider sale, 1876, "Still Life with Fruits" sold £884.

Wilkie, Sir David. At the Moore sale, 1872, "The Cotter's Saturday Night" sold for 590 guineas, and the "Only Daughter," for 630 guineas. At the Knowles sale, the "Errand Boy," a small cabinet picture, brought 1,050 guineas.

Witte, Emanuel de. In Amsterdam, in 1872, the "Interior of a Church" sold for £2,475.

Wouvermans, Philip. "A Falcon Hunting Party,— Halt," on wood, 22½ by 26 in., sold at the sale of the Duke de Berri, in 1837, for £735. The "Course au Cerf," at the Hermitage, St. Petersburg, was bought at the sale of the Duc de Choiseul, in 1772, for 20,700 livres. "A River on Each Side of which Merchandise is being Taken from Boats" sold from the Crozat collection for 1,230 livres, and from the Meffre sale for 40,000 fr. At a London sale, "View, 1876, on a Canal in Holland," £1,102.

Wynants, Jan. A small picture on panel, 11½ by 15 in., with figures by Adrian van de Velde, was sold in 1826 for 255 guineas. It was in the collection of Sir Robert Peel. At the Delessert sale, 1869, one of Wynants' works sold for £2,040. At the Schneider sale, 1876, "A Landscape" sold for £1,480.

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